

ANACONDA

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1 EXT. RIO AMAZONAS, BRAZIL - DUSK

1

A high aerial view of the Amazon, winding as far as the eye can see through the planet's least-known rain forest. The last flare of the setting sun casts an amber glow.

DISSOLVE TO:

2 EXT. UNNAMED TRIBUTARY/RIVERBOAT - NIGHT

2

Dark water reflects the moon. POV AT WATER LEVEL, slowly weaving toward the kerosene running lights of a traditional AMAZON RIVERBOAT sitting slightly lopsided in the water. We may catch a glimpse of a body lying by the river's edge near the boat.

2A EXT. RIVER - CONTINUOUS

2A

The POV glides in as the occasional squawk of a parrot or chatter of a monkey punctuates the otherwise ominous silence of the jungle. Now circles the riverboat, then dips underwater...we should see that the BOAT'S ENGINE is battered and non-functional, beyond repair. SFX of the engine grinding, someone trying desperately, futilely to get it started.

B EXT. RIVERBOAT ("RAMONA") - NIGHT

2B

Faded lettering on her shallow draft hull informs us she's the "RAMONA". A poacher's pride and joy, stocked with NETS, TRAPS, CANISTERS: tools of the trade, but in this instance chosen with a single prey in mind. From inside the CREW CABIN we can just hear a SINGLE, EXHAUSTED VOICE, speaking in Portugese, and, very low on the soundtrack, STRANGE MUSIC, Brazilian pop, playing half-speed...

3 INT. RAMONA CREW CABIN NIGHT

3

The music a bit louder; the VOICE, still off-screen, more obviously desperate. THE CAMERA takes in the cramped quarters, illuminated by the flickering light of an OIL LAMP. There is a single chair and a small table and FOUR BUNKS, each one showing evidence of having been recently occupied...a duffel bag near one, clothes strewn about another, yet another unmade with a BOOMBOX resting near the pillow. THE MUSIC comes from the boombox: we see a tape spinning, slower and slower, as the batteries die...

The camera comes to a rest on the source of the voice: an older INDIAN MAN, his face scarred and glistening with the sweat of fear. He sits before a SHORTWAVE RADIO, frantically

(CONTINUED)

3 CONTINUED:

3

attempting to bring the dead piece of hardware to life-- twisting the dial, babbling into the mike. All in vain: we don't even hear static from the radio.

A SUDDEN SMALL BUMP shakes the boat, and the POACHER. He freezes for a moment, then quickly rises, grabbing a NEARBY GUN and a HAMMER. He moves to the door, passing a picture tacked on the wall: THE PICTURE shows THREE MEN, proudly holding a LARGE SNAKE, about twenty feet long. The SNAKE is muzzled and harnessed with high tech trapping apparatus. We recognize one of the men as the poacher...the second man has Indian features. The third is a particularly cocky Caucasian, wearing a T-shirt with the ROLLING STONES TRADEMARK tongue on it.

4 EXT. BOAT DECK NIGHT.

4

The Poacher dares to emerge. He looks around, firearm leveled. He mumbles in Portuguese...threats mixed with pleas punctuated by prayers, the ramblings of a schizophrenic...as he crosses the deck, his eyes darting to the river.

S-SHAPED WAVES roll across the dark water's surface and lap against the hull, rocking the boat. He gets on all fours and uses the hammer claw to pry planks from the wooden deck.

A bucket rolls across the deck. He spins, FIRES, CLANGS a hole through it. Hesitates, goes back to his chore, still mumbling. He tears up some deck planks, drags them into the cabin and slams the door. We hear now HAMMERING SOUNDS.

5 INT. RAMONA CREW CABIN - NIGHT

5

The poacher begins to nail wood planks to the doorframe...

6 POV-- UNDERWATER

6

The unseen presence seems to be casing the boat, looking for the most vulnerable area of attack.

7 INT. CREW CABIN NIGHT

7

Nailed inside the cabin, the poacher backs to the table, taking a swig of liquor before moving back to the radio. Now he simply hits it. And now we hear a sputter of static. HOPE. He picks up the mike and begins to talk into it but at just that moment:

SOMETHING BUMPS UP UNDERNEATH THE FLOORBOARDS. A SUDDEN JOLT, strong enough to knock the radio off the table, which shatters into pieces when it hits the floor. The Poacher's

(CONTINUED)

7 CONTINUED:

7

eyes, wide with terror, lock on the floorboards. More BUMPING AND THUMPING. Little by little the old floorboards are giving way, the rusty nails shaking loose. The Poacher leaps across the cramped room and begins prying off the planks which he'd just nailed over the door.

The floorboards are buckling up and splintering. The Poacher whimpers and cries, his hands bloodied and fingernails split as he yanks the boards from the door. Suddenly, the floorboards all splinter up -- just as the Poacher frees himself out the door.

8 EXT. RIVERBOAT ("RAMONA") - NIGHT

8

The Poacher scrambles up the few steep steps to the cabin roof. He looks behind him and sees something terrifying. He climbs to the top of the mast rising above the cabin.

HUGE ON THE FIGURE

He's totally crazed. Lips aquiver. Sweat streaming. He looks down, gasps in terror and quickly pulls his legs up as far as he can -- something's coming. He starts to recite the LORD'S PRAYER in Portuguese as he takes the GUN and shoots into the water-- once, twice, three times.

Again, in vain. The boat is being violently rocked by the attacking creature. He checks his gun, sees that he has one bullet left. He is beyond fear now: seems somehow at peace as he puts the gun to his head, finishing his prayer.

9 EXT. UNNAMED TRIBUTARY/RIVERBOAT - RIVER

9

We are a long distance from the Ramona, barely making out its small form on the quiet, black river.

POACHER (O.S.)

Ame'm...

A SINGLE SHOT echoes. And we

FADE OUT.

10 EXT. MANAUS, BRAZIL - DAY

10

Like before, a high aerial view of the Amazon; but this time civilization encroaches. A sprawling city has edged its jagged claw into the jungle -- urban concrete nibbling at the massive green.

A silver jet slopes down and lands on the edge of the city.

- 10A EXT. MANAUS - DAY 10A
- A silver jet slopes down and lands on the edge of the city.
- 11 EXT. TAXI VAN - DAY 11
- The VAN slams on its brakes, screeching to a stop, barely missing an INDIAN MAN lugging a large basket of fruit. The occupants of the Van lurch against the seats.
- The Indian Man moves on, after giving the driver of the van an international hand signal, and the van continues to navigate the clatter and color of Manaus: NATIVES in feathers walking among CITY PEOPLE in business suits...KIDS playing soccer in a muddy field that is flanked by modern office buildings....STREET VENDORS selling everything they own....STREET WALKERS selling everything imaginable....
- 11A EXT. DOCK - DAY 11A
- The van passes across a bridge onto the dock teeming with PEOPLE coming and going. CRATES filled with electronic goods, soda, beer, BARGES heavily laden. BOATS of all sizes and shapes -- RIVERBOATS preparing for journeys, hammocks swinging from their decks, maybe a band plays as one of the riverboats departs.
- The van pulls up next to a waiting SPEEDBOAT The ARIAU JUNGLE TOWER HOTEL printed across the stern and disgorges the jostled occupants. First out is GARY, a handsome American, he shoots a look at TERRI FLORES, an attractive woman in her twenties, confident, tough, independent. Terri's been riding in the front passenger seat. GARY'S expression seems to say: "What have you gotten us in to".
- GARY helps DENISE KALBERG, early twenties, a fresh, small-town scrubbed quality about her, as they unload their equipment. From their body language and playful manner it's apparent that they are lovers. Denise wears a funky jeweled crucifix from her neck.
- 11.AA AERIAL SHOT -- DAY 11.A
- As the speedboat leaves the city, we see the two great rivers of the Amazon merging -- the brown water of THE AMAZON and the black water of the RIO NEGRO -- fingers of currents distinctly intertwined.
- 12 EXT. ESTABLISHING HOTEL DAY 12
- THE SPEEDBOAT stops in front of the ARIAU JUNGLE TOWER HOTEL: an astonishing piece of architecture which rises out of the jungle like an elaborate treehouse.

12A HOTEL CATWALKS - CONTINUOUS

12A

Terri, Denise, and Gary step out and start to unload their luggage. Denise throws her arms around Gary, excited. They take a moment to share a passionate kiss. Terri watches them for a beat before carrying her gear into the hotel.

OMIT 13

13A EXT. HOTEL ESTABLISHING - DUSK

13A

Night falls on the jungle canopy.

OMIT 14

15 INT. TERRI'S ROOM NIGHT

15

In the pitch black of the jungle at night, Terri sits at a bamboo desk, illuminated by her laptop computer, working. Fuzzy black and white images of human shapes against a background of deep jungle materialize on the computer screen. She studies these images.

The wall behind her is not wood but actually a large piece of screen and the sounds and smells of the jungle drift into the room. She hears the eerie calls of bat hawks hunting over the river, a few thumps on her roof... Just as she's starting to get the creeps, there's a knock at the door. She flicks on the light.

Terri opens the door to reveal, DR. STEVEN CALE (33), a handsome, articulate, and passionate professor of Cultural Anthropology. Cale's clothing is somewhat trashed, like he's been slogging through the jungle all day.

TERRI

Steven! When did you get in?

Cale starts to come in, realizes his boots are caked in mud, and pulls them off as he talks.

CALE

A couple of days ago. I've been out talking to some guides. Hoping they might know the whereabouts of our tribe.

TERRI

Any luck?

CALE

Possibly.

(CONTINUED)

15 CONTINUED:

15

Cale moves quickly to her desk, energized, and takes a map out of his pocket.

CALE

They're all "experts", but one seemed to recognize the tribe from the photos.

CALE throws some worn black and white photos on the desk. The same images TERRI has on her computer.

TERRI

That's a breakthrough.

CALE

I don't know if fuzzy snapshots can be called a breakthrough in the field of anthropology.... But we do have sufficient evidence to suspect these people are out there and can be found. At least that's what I told the grant people...

CALE unfolds the map.

CALE

He thought that the tribe had moved to this area between these small tributaries.

Terri looks at the map.

TERRI

What gave him that idea?

CALE

He'd found one of their markers.

TERRI

Did he say how long ago?

CALE

(shaking his head)

No. But his information does correspond with mine. I think we may have a chance.

TERRI

Good. You get me there and I'll shoot it.

CALE

(shifting gears)

I'm counting on that. That's why I hired you.

(CONTINUED)

15 CONTINUED:

15

There's an awkward beat as they study each other. Each careful not to say the wrong thing.

(CONTINUED)

13 CONTINUED: (2)

13

DANNY

Isn't he the guy you....?

TERRI

That's all in the past. No more messy romance for me. I'm footloose and fancy free.

DANNY

Well alright. We're gonna have some fun.

TERRI

Or die trying.

OMIT 13A

14 INT. HOTEL BAR - NIGHT

14

Night encroaches and the jungle begins to come alive with sounds. Danny sits at a table drinking a beer and smoking a Dannemann Speciale (small cigars native to Brazil). Gary enters looking exhausted and walks over to Danny.

GARY

Hey. How's it goin'?

DANNY

Just kickin' back, feedin' the mosquitos.

Danny extends his hand.

DANNY

Danny Cameraman.

GARY

Gary Sound. Pleased to make your acquaintance.

They shake hands. Gary sits. At Danny's signal a Waiter brings a couple of beers to the table and hands it to Gary. Gary vigorously swats the bugs that swarm around him.

GARY

Christ. These bugs...who invited them?

DANNY

They only take a pint. I donate every night. Better to get it over with in one sitting than have them peck at you all day.

(CONTINUED)

17 CONTINUED:

17

As she nears the boat she sees a young black man, DANNY, slouching on a camera case. The case is marked with the logo for Scientific American.

TERRI

You're up awfully early.

DANNY

Today's a good day.

TERRI

Yeah?

DANNY

Oh yeah. Not every day my home girl from S.C. gets to direct her own documentary. Ready?

Terri smiles slyly.

TERRI

I think so.

Danny breaks into a wide grin, stands and gives her a hug.

DANNY

Ain't nothin' to it.

TERRI

But to do it.

ANGLE:

In the background CALE calls to MATEO.

CALE

Mateo!

Danny looks over to the boat where Cale is walking towards MATEO, the Captain of the barge.

DANNY

(indicating Cale)

I see you made this a pleasure cruise.

TERRI

I never mix business with pleasure.

She smiles at him.

(CONTINUED)

17 CONTINUED:

17

TERRI

Shall we?

DANNY

Let's make it happen.

He starts loading his equipment on the boat. Terri climbs
walks towards Cale and Mateo.

17A EXT HOTEL WATERFRONT - DAY

17A

(CONTINUED)

17A CONTINUED:

17A

MATEO stands on the deck of the boat, sneaking an early-morning swig from his trusty, dented flask. He listens with obvious disinterest as CALE shows him something on a map.

CALE

We'll motor approximately a two hundred
and twenty kilometers upstream on the
Negro, then proceed down this tributary
to the Abufari reserve.

Mateo shakes his head "No"...

CALE (CONT'D)

Why not?

MATEO

Muitas corredeiras. Rapids. Sand bars.

CALE

Are you Ok?

MATEO

Hung over. Hookers in Manaus. As putas.

CALE

(tracing a line on the map)
Ok. What about up through here?

Mateo points to another route on the map.

MATEO

This way better. If no, I can no be
responsible. Entende?

CALE

Let's see...about fifty five kilometers
out of the way...that shouldn't be a
problem. Better safe than sorry.

Mateo lights a cigarette and nods. Terri walks over.

TERRI

Mateo, I need you to drift through that
channel. I want to shoot there.

MATEO

With pleasure. Who is El Cheffe here? You
or him?

TERRI

He is. I'm just the film director.

(CONTINUED)

17A CONTINUED:

17A

CALE

Let's get ready to cast off.

MATEO

As you say, El Cheffe.

Mateo walks off. Terri hands Cale a page of script.

(CONTINUED)

17A CONTINUED:

17A

Behind them the crew sets up equipment on the boat. Danny moves back and forth with his light meter. Gary fiddles with cables and tapes. Denise oversees the loading of equipment and supplies, checking them off on her clipboard.

TERRI

Where's Westridge? I know he checked in.

CALE

He'll be along. Beauty sleep you know.

WARREN WESTRIDGE, late forties, barely sweating in his linen suit, is a distinguished and imposing man; his supercilious nature is apparent as he guides the BELLBOY who is carrying several wooden crates and two rugged nylon carryalls.

WESTRIDGE

Careful! Careful! Fragile! Bordeaux!
Very expensive. Christ!

Westridge notices Cale and Terri standing on the upper deck as he climbs aboard.

WESTRIDGE

(to Cale)

Morning!

CALE

How was your flight?

WESTRIDGE

Bearable...actually a nightmare.

Westridge turns to Denise.

WESTRIDGE

(pointing to his luggage)

Ah. You. Stow that in my room.

DENISE

I can't. I'm not the bellhop. I'm the
Production Manager.

WESTRIDGE

Then you can manage my things into my
room.

Westridge walks towards the cabins. Denise looks at her clipboard.

DENISE

One pompous ass.

(CONTINUED)

17A CONTINUED:

17A

She checks him off the list. Terri approaches Westridge.

TERRI

Mr. Westridge? Terri Flores.

WESTRIDGE

Terri! Professor Cale lent me some of
your short films. I thought they were
very promising.

Terri is awed by his pomposity.

(CONTINUED)

17A CONTINUED:

17A

TERRI

Well, thanks. (BEAT) Welcome aboard, I guess.

WESTRIDGE

(giving the boat a once over)

Yes...Fucking hot. And I was just in the Sudan. Are we exactly on the equator?

Terri and Cale exchange a look as Westridge clambers on deck and into one of the cabins, banging his luggage against anything that gets in his way.

Cale jumps on board and straps some diving equipment securely to a railing. Danny sits on his camera case waiting for the shot and watching Cale. Gary and Denise stand next to him.

DANNY

Damn. You look like Jacques Cousteau.

CALE

(a la Cousteau)

Joinez moi avec mon equipe dan des aventures excitantes!

Everyone laughs. Danny stands to shake hands with Cale.

DANNY

Not bad. But can you do Elvis?

ANGLE:

Terri takes a snapshot from shore and jumps aboard as Westridge comes steaming out of his cabin.

WESTRIDGE

Ok. Joke over. Look, I have slummed it before, but this really takes the biscuit. My cabin is the size of a shoebox and the refrigerator is chock a block with lager!

CALE

I'll take care of it, Warren.

WESTRIDGE

Thank you Professor. I knew you'd understand.

(CONTINUED)

CONTINUED:

DENISE

Maybe Mr. Westridge would like a us to
knock out a wall and install an
entertainment system.

Cale shoots Denise a wry look.

WESTRIDGE

(to Denise)

Have we been introduced?

Denise blanches. Westridge walks off. Cale looks to Terri.
She shrugs.

MATEO

Ready for the Rio Negro!

Terri and Cale snap to. This is the moment they've been
waiting for.

CALE

Alright everybody! Double check your
gear! And pray you didn't forget your bug
spray!

7B OMIT 17B

17B

17.AA THE BARGE BEGINS TO MOVE INTO THE CANAL LEAVING THE HOTEL

17.J

Terri stands with Danny, Gary, and Denise.

Westridge stands on his mark; last minute primping. Danny
checks the light. Gary struggles with the Nagra and boom
mike. The cable snakes around his legs and is stuck. He tugs
violently on it.

TERRI

Ready Mr. Westridge?

WESTRIDGE

I've rewritten most of it, but I think
you'll find it for the better. Right.
Ready.

GARY

(snapping)

I'm not ready!

Gary whips the mike cable around angrily.

GARY

(surly)

Just give me a goddamn second here!

(CONTINUED)

17.AACONTINUED:

17.)

Cale shoots Gary a look. Terri coolly waits until Gary
untangles the cord and nods his approval.

(CONTINUED)

17.AACONTINUED:

17.1

TERRI

Roll film! Sound!

DANNY

Rollin'.

GARY

Speed.

DENISE

People of the Mist. Scene one. Marker.

Gary dips the mike into camera view and thumps it with his hand. Terri signals Westridge, who clears his throat.

WESTRIDGE

Our adventure begins one thousand miles from the mouth of the mighty Amazon, deep in the heart of the rainforest. We will travel by river barge up through shallow tributaries and unexplored backwaters in search of the elusive "People of the Mist", the Shirishama Tribe. The only information we have on these mysterious people comes from native folklore, myths, and a few fuzzy snapshots taken by a lucky Dutch missionary. Dr. Steven Cale, a leading expert on this tribe, will be accompanying us on our trek to help unravel one of the last great mysteries of the rainforest. The enigma of the Shirishama. (BEAT) God, that's a mouthful. Was that all right?

TERRI

Very good. Cut.

Suddenly Westridge starts beeping. Terri just stares at him. Westridge looks at his wrist alarm and shuts it off.

WESTRIDGE

Ah! Time for my pills.

As he says this he removes a plastic pill holder from his pocket. He opens the lid, revealing about thirty different kinds of colored capsules and tablets.

WESTRIDGE

(selecting some pills)

Bupleurum, ginseng and peony. Very important for the immune system.

(CONTINUED)

17.AA CONTINUED:

17.:

Westridge walks off in search of the water cooler. Danny
shuts down his camera. Denise turns to Terri.

(CONTINUED)

17.AA CONTINUED:

17.1

DENISE

(teasing)

I heard he was in Betty Ford once, 'cos
he had a problem with daisies.

Danny and Gary begin wrapping their equipment against the
humidity. Cale stands at the railing watching the river.
Terri grabs Denise and takes her aside.

TERRI

He has run sound before, hasn't he?

DENISE

Of course.

TERRI

Because one pain in the ass on this
project is enough and that's Westridge. I
promised Steven that I'd get the best
crew I could find. If Gary can't get it
together then we'll send him home and
I'll run sound.

DENISE

Terri...I wouldn't bring a deadbeat on a
shoot...even if he is drop-dead adorable.

TERRI

Denise. You said you had somebody really
good.

DENISE

(defensive)

He is good. You don't know him.

TERRI

(softening)

That was not a good start. Talk to him,
Ok?

DENISE

I'll talk to him. You know I would never
do anything to mess you up. You know
that. We're pals.

CUT TO:

OMIT 18

18.A AERIAL SHOT.

18.1

The boat travels across the Rio Negro. The rising sun casts a
glow across the vast expanse of water.

19 EXT. AMAZON RIVER - EARLY DAY

19

Danny stands near the back of the barge with a camera on his shoulder as he films the hot, sticky jungle. Terri nudges Danny and points out some pink river dolphins in the water. Danny pans down for a shot. Westridge looks for a place to sit, but everything seems filthy. He takes a handkerchief from his pocket and spreads it on a suitable spot. Cale sits shaving with a battery powered shaver and studying a map.

Gary and Denise are on the port side taking pictures of themselves with an instamatic. We hear the exotic shrills of birds and the cries of small animals.

20 EXT. AMAZON ESTABLISHING - DAY

20

Late afternoon. The barge moves in to a smaller tributary. The jungle closing in around them.

21 EXT. AMAZON - DAY

21

Gary sits adjusting his equipment. Denise checks her watch and looks out at the river. Gary leans close to her.

GARY

Is it just me, or does the jungle make you really horny?

Suddenly, in the trees surrounding the barge, monkeys begin screeching and howling in loud cacophony. Terri moves quickly to Gary

TERRI

Gary. Let's get some of this.

She turns to talk to Danny, but sees he's already filming the monkeys in the trees.

Gary adjusts the shotgun microphone to get the sounds of monkeys in the tops of the trees. He hands Denise an extra set of headphones. She puts them on and her face registers the otherworldly sounds she hears. The air crackles. Gary pulls off his headphones and looks to Cale.

GARY

What the hell is this? What're they doing?

CALE

Well they could be marking territorial boundaries to displace competing monkeys of the same species who would eat their

(MORE)

(CONTINUED)

21 CONTINUED:

21

CALE (cont'd)
fruit and take their females. (BEAT) Or,
they may just detect a predator nearby.

GARY
Man, you know a lot about monkeys.

ANGLE:

Terri is startled as a monkey, howling and baring it's teeth,
runs out onto a branch as if it's trying to attack her.
Westridge, who's come out of his cabin to see what's going
on, sees this.

WESTRIDGE
(to Terri)
It's like a warning.

21A ANGLE:

21A

The clouds seem to suddenly expand, turning the color of
lead, darkening the immediate area. A BOLT OF LIGHTNING
SPLITS THE SKY, and everyone RUNS FOR COVER as a torrential,
tropic storm pours sheets of rain onto the barge.

Mateo struggles in the strong wind to pilot the barge up the
churning brown river.

Everyone hides from the rain under leaking canvas tenting
that is draped across the deck. They all look numb and
miserable and vulnerable to the powers of nature.

(CONTINUED)

21A CONTINUED:

21A

22 EXT. FARTHER UP RIVER - DAY

22

The torrential rains continue. Mateo squints into the wind and is barely able to see the shoreline because the rain is so heavy. Danny and Terri stand with him in the Pilot House. Danny filming the squall.

DANNY

I can't see shit.

MATEO

Neuhum indios here. Only bad weather.

TERRI

It's dramatic. Good for the start of the film.

The barge rounds a bend, and Danny, through his camera, sees it first: the shape of something in the mist.

DANNY

Hey! Over there!

A BOAT, gray and heavy, tilting in the water. One by one, the others see the boat. It appears to be abandoned as it sags heavily, anchored but lurching from the churning water. Terri points: a man stands on the deck of the boat, his loose clothing flapping in the wind. Soaked and desperate, he waves his arms frantically at them, shouting words they cannot hear. Terri calls to Mateo over the howling winds.

TERRI

Get close to his boat! We'll bring him aboard!

MATEO

Nao. You trust nobody on the Rio Negro.

TERRI

We can't leave him stranded.

ANGLE:

Cale moves to the bow and squints at the vision of a man waving desperately in the storm. He looks to Mateo, who is simply waiting for instructions.

(CONTINUED)

22 CONTINUED:

22

CALE

(subdued)

Pull over to his boat.

Mateo maneuvers toward the crippled boat. Danny has his camera on his shoulder. Gary and Denise are taping the vicious sounds of the winds and rain. Mateo smiles ever so slyly.

The form becomes a man as the two boats get closer. PAUL SARONE is tall, strong and handsome with a commanding physical presence, obvious even as he stands soaked.

The two boats come close, Cale grabs a rope and heaves it across the gap to Sarone, he wraps the other end around a cleat as Sarone pulls the barge a little closer.

SARONE

No! The roots! The roots! Not too close.

(BEAT) Catch!

Sarone throws a duffel bag with a shotgun strapped to it to Cale, who catches it. Cale plops the duffel bags down. Sarone leaps out of his boat into the barge. He is shivering as they lead him beneath some tenting. Terri pours brandy into a cup and Denise wraps a beach towel around his shoulders. Sarone drinks down the brandy with one fast gulp, barely taking note of the people around him.

TERRI

You okay?

SARONE

My propeller caught in the roots. Thank the Lord you came. Who knows how long I'd have been stuck here. Forever.

CALE

We can't take you back to Manaus. We're headed up river.

SARONE

The next village, I know the people. They'll help me fix my boat.

Glances all around: no one has any problems with that.

SARONE

Sorry if I'm any trouble.

(CONTINUED)

22 CONTINUED:

22

CALE

Don't apologize. We're at the mercy of
our machines. Yours broke.

Danny continues filming. Sarone notices the camera and grins.

SARONE

Am I going to be on the news?

Sarone's good humor disarms the crew. Everyone laughs except Mateo. Sarone looks up to Mateo. Mateo regards him with some mysterious knowledge: he knows this man, or men like him.

23 EXT. BARGE DECK - SUNSET

23

Later now, the storm has ended. The water is calm and the sky has cleared. The boat is anchored along the shore. Danny stands at the back of the boat filming. Terri, Cale, and Westridge watch as:

ANGLE:

SARONE stands stock still in the river. He holds a crude spear above his head.

23A UNDERWATER POV OF SARONE'S FEET

23A

ANGLE:

Suddenly, and with tremendous speed, Sarone strikes. He pulls a large, violently flapping, fish out of the water. He holds it up.

SARONE

Fish river style.

Sarone climbs into the boat.

He whips out a knife and efficiently guts and cleans the fish. Gary and Denise have come out of their cabin. Gary watches, mesmerized by Sarone's skill. Sarone slices a lemon in half and squeezes it on the fish. He then pops one of the fish's eyes out and puts it in his mouth. Denise reacts.

TERRI

Ever work in a sushi bar...Mr?

SARONE

Sarone, Paul Sarone. You saved my life!
The least I can do is cook dinner.

(CONTINUED)

23A CONTINUED:

23A

CALE

How long have you been on the river?

SARONE

A long time. Twelve years now.

CALE

Where are you from? Originally?

SARONE

Paraguay. Assuncion.

The fish filleted, Sarone rinses it with bottled water and then moves to the stove and begins cooking. Terri and the others watch, intrigued by this man.

CALE

What brought you here?

SARONE

(laughing)

Bad karma. I started out studying for the Priesthood. But then I needed to see the real world. I ended up in the jungle. I fit in.

Denise hands him the skillet. Sarone expertly salts and peppers the large fish, rubs some oil on it, and drops it in the skillet. The fish pops and sizzles. Westridge opens a bottle of cold champagne with a resounding pop.

WESTRIDGE

And what does a failed Priest do in the jungle?

SARONE

Failed? I didn't fail.

There's an awkward moment.

CALE

Do you have a...what do you do?

SARONE

Snakes. For zoos and collectors. I catch them. Whatever they want.

TERRI

Poaching?

SARONE

Poaching is illegal.

(CONTINUED)

23A CONTINUED:

23A

SARONE (CONT'D)

May I ask? What are you hunting?

•
•

(CONTINUED)

23A CONTINUED:

23A

WESTRIDGE

We're not hunting or trapping anything.

CALE

We're making a film about the Shirishama.

SARONE

The People of The Mist.

CALE

You know of them?

SARONE

I've seen them.

Cale is excited by this news.

WESTRIDGE

So slurs every other river rat after five whiskeys in any bar in Manaus.

SARONE

(laughing)

Five whiskeys? That's breakfast on the river.

DENISE

Would a salad go well with 'fish river style'?

SARONE

That's good.

Denise carries some vegetables to the edge of the barge and begins washing them with bottled water. Suddenly Mateo appears from under water, a lascivious grin on his lips. Denise is startled and turns to go away. Mateo grabs her belt loop and gently reels her in. Mateo notices Sarone giving him a look and lets her go.

23B TIME CUT:

23B

The group sits around the table. The meal half finished. Westridge offers the end of the champagne to Terri.

CALE

I've found evidence that they were there - broken arrows, discarded baskets, ritual objects - it's part of their belief system to leave behind various offerings for, what they call, guardians.

(CONTINUED)

23B CONTINUED:

23B

GARY

Guardians?

CALE

They believe they know what evil is.
Maybe that's why no one's seen them.

SARONE

They also must eat. Religion sometimes
takes back seat to hunger. Want to find
them? Follow the food.

TERRI

There's some truth to that, Steven.

GARY

Denise, This salad is great. (to Sarone)
The fish is good too. Real good.

(CONTINUED)

23B CONTINUED:

23B

Sarone smiles.

CALE

When did you see the tribe?

SARONE

About a month ago.

CALE

Think you could pinpoint exactly where that was? Or perhaps lead us to them?

WESTRIDGE

Excuse me. I don't wish to seem obtuse, but I thought we knew where we are going.

TERRI

Don't be so hasty Westridge. We might need a little help.

SARONE

Look. You've been kind to me. I don't want to get in the way...

CALE

Whatever help you can give us, whatever you can tell us about the river....

SARONE

Of course. I owe you. If there is just a spare hammock, a good night's sleep is all I need, and in the morning I can show you where I last saw the Shirishama.

Sarone licks the food off his fingers.

SARONE

Excuse me.

Sarone moves to the front of the barge. Westridge leans close to Terri and Cale.

WESTRIDGE

(sotto voce)

Whatever he says he is, he's a poacher.

CALE

He's a possible resource, Warren.

(CONTINUED)

13B CONTINUED:

13B

WESTRIDGE

So find out what he knows then and
deposit him at the first opportunity.
I'm with the captain-- you can't trust a
stranger, and I do not trust him.

Westridge goes into his cabin, we hear him lock the door.

ANGLE:

TERRI

(to Cale)

You believe him?

CALE

We may have stumbled onto a bit of luck.
If he knows something, I'm glad to have
the help.

TERRI

I never though I'd hear you say that.

CALE

I'm older and wiser. I've figured out
what's important.

TERRI

I'm happy for you.

An awkward beat passes between them.

TERRI

What?

CALE

Nothing.

TERRI

I know that look. That's not nothing.

CALE

I was just remembering the Ivory Coast.

Terri smiles at him.

TERRI

Goodnight, Professor.

CALE

Goodnight, Ms. Flores.

He turns and walks into his cabin. Terri looks out over the
water.

24 EXT. AMAZON - NIGHT

24

There is a thick mist in the air as the anchored barge rests close to the shore, bobbing gently in the steamy water. The night songs of animals and insects blend as a single, constant sound, which is overridden by the bubbling beat of Reggae rhythm blasting loudly from a beat box.

Sarone is sleeping in a hammock. The CAMERA follows Gary and Denise, carrying the nagra and boom mike, as they step off the boat.

GARY

We're going to get some wild sound.

TERRI

Be careful.

GARY

Yeah. It's a jungle out there.

They walk into the jungle. Two bright flashlights cutting the intense blackness.

Denise and Gary stop at a small clearing in the jungle, about a hundred feet from shore.

GARY

Shhhh. Listen.

Gary puts the nagra down and begins listening to the sounds of the jungle: a symphony of insect noises, wind, and distant mammal chatters which is peculiarly sensual to the two. Their eyes meet. Denise and Gary both feel the strange, wild lust of the jungle. Suddenly, they're in each other's arms.

GARY

They want wild sounds? Let's give them some.

Denise laughs as Gary peels off her blouse. The sounds consume them, engulf them, fade off as they become lost in each other...

25 OMIT

25 (

*26 OMIT

*26

(CONTINUED)

-26 CONTINUED:

-26

27 OMIT 27, 28, 29, 30

27

31 EXT. JUNGLE CLEARING - NIGHT

31

Denise and Gary stand locked in sweaty congress as bugs swarm their flashlight beams. Suddenly, Denise freezes and her eyes pop wide open.

GARY

What? What's wrong? You look really scared.

DENISE

The silence....

The night is suddenly, completely silent. POV from a distance: they are being watched. Gary picks up his flashlight as Denise slips back into her clothes. He shines the flashlight in one direction, then quickly in another.

Whirling around, he flashes the light at the sound behind him: the breaking of a twig. Nothing there. Just lush jungle. A false alarm. They relax...

Then another sound. A snap. He whispers to Denise.

GARY

Let's get the hell out of here.

But the flashlight has caught something, and Denise is staring in shock. TWO GLOWING EYES of a snorting creature. Terrified, Denise takes a step backward, then turns to run, and lands SMACK AGAINST A TALL FIGURE. It's Sarone.

Suddenly, Sarone raises his shotgun and points it directly at Denise and Gary. Denise screams, and Gary pushes her out of the way. Sarone fires two well-aimed shots: BANG! BANG!

(CONTINUED)

31 CONTINUED:

31

SARONE

Welcome to the food chain.

32 INT. CALE'S ROOM NIGHT

32

Working at his computer, Cale is startled by the last shot. He opens a duffle bag and pulls out a large, almost old fashioned looking, revolver (say a Texas Longhorn Arms Grover's Improved #5).

33 DECK NIGHT

33

Terri is out of her room, as is Danny. They scramble to the edge of the boat, ad-libbing "What was that?" "A gun," etc.

34 IN THE JUNGLE-- CLOSE ON SARONE'S EYES. HE DRAGS SOMETHING BEHIND HIM.

34

35 DECK OF THE BOAT, NEAR SHORE

35

Cale stands peering into the jungle. He sees a figure emerging from the shadows and raises the revolver. Makes it out as Sarone. He tenses, pulling the hammer back, until he recognizes GARY and DENISE, bringing up the rear.

Sarone reaches the barge, picks up what he's been dragging, and throws it onto the deck. It lands with a heavy splat. A HIDEOUS, HAIRY CREATURE.

SARONE

Wild boar. With its tusks. Goes for the eyes. You two are lucky.

GARY

(full of adrenaline)

You should've seen it, man! What a shot! He just blasted it.

DENISE

(still in shock)

Yeah. Great.

GARY

No man I'm serious. He cooks, he hunts. What're you gonna do for an encore, Sarone?

Sarone looks at Cale, smiles strangely. A pause...

CALE

From now on, everyone stay on the boat at night. No exceptions!

(CONTINUED)

35 CONTINUED:

35

SARONE
That's a good idea.

(CONTINUED)

35 CONTINUED:

35

Sarone and Cale have a moment. Something has shifted in the dynamic of the crew and they both know it.

DANNY

Do you mind doing it again? I'd like to get it on film.

Relieved laughter all around.

OMIT 35A, 35B

36 EXT. RIVER - DAY

36

Danny relaxes in a hammock on deck admiring a Monte Christo in a glass tube and listening to Reggae music playing loudly from a boombox. Westridge is on the other side of the deck hitting golf balls into his "cage". Westridge concentrates, swings, and a ball slices badly, ricocheting off the edge of the cage and flying into the river with a distinct plop.

WESTRIDGE

At this rate I'll be out of balls in no time!

DANNY

No comment.

Westridge walks over to Danny, turns down the music, and walks back to the practise tee.

DANNY

Just don't touch my radio.

WESTRIDGE

(as he hits another ball)

I might seriously have to consider hiring someone to kill you. A tribesman with a blow gun and a dart dipped in curare and a need for five thousand American dollars.

DANNY

Or I can just kill you right now for free.

Westridge completely misses the ball.

ANGLE:

Sarone squats at the front of the barge like a large animal. He raises his hand and shouts.

(CONTINUED)

36 CONTINUED:

36

SARONE

We're close now.

TERRI

(to the crew)

Let's get ready guys.

Gary, Danny, and Denise move quickly to get their equipment ready. Cale is excited, tense, scanning the riverbanks with a small pair of binoculars. Terri checks her notebook, planning

(CONTINUED)

36 CONTINUED:

36

her shots. Westridge walks to the bow.

The barge drifts quietly around a bend to where two tributaries fork.

DENISE

Wow. Gary! Look at this.

She points to a large totem carved in the shape of a snake planted in a small clearing directly at the fork. The totem, and it's relationship to the river, looks almost devotional.

Terri's eyes are on Sarone as he surveys the river. Sarone points to the right.

SARONE

This marker is the Shirishama.

Cale looks at the totem.

CALE

What makes you sure it's Shirishama?

SARONE

The snake. The Shirishama worship giant snakes-- anacondas-- as gods, protectors. They hand down the legend from their ancestors. To make a journey to a sacred lake you must pass a waterfall protected by warrior snakes. If you made it past the guardians you would travel through the land of the anaconda until you came upon a wall so high it blots out the sun--

(CONTINUED)

CALE

He-and follow the wall for five days,
finally reaching the end: the head of a
giant anaconda. There to guard the lake
for them, to keep the innocent from its
poisoned waters.

SARONE

You know the story--

CALE

Of course I do, it's the legend of the
Maku.

SARONE

Shared by the Shirishama.

CALE

Not to my knowledge.

SARONE

Well, you know something about the myths
and legends. I know where they are. The
village was here...now the water is high.
We will find them down this fork. I know.
I trap snakes for a living.

Cale looks at Terri.

CALE

And I'm sure you're very good at it. I
locate Tribes for a living...and I'm very
good at that. If the tribe was last seen
here, then they would be this way.

Cale reaches for a map. He unfolds it, reasoning with Sarone.

CALE

(pointing out something)
If the water level is up to here then, by
my calculations, the areas to that side
will be flooded. You were right.
Religion does take a back seat to hunger.

Sarone and Cale have reached a standoff. Mateo sticks his
head out of the pilot house.

(CONTINUED)

36 CONTINUED:

36

MATEO
Patrao? Which way?

CALE
Let's try this side first.

Cale points to the left and the boat goes his way. Sarone glares at Cale.

SARONE
(darkly)
I know what I know, and you can trust it or ignore it. It really doesn't matter to me. Just let me off at the next village.

Sarone moves off.

TERRI
Let's shoot it anyway. Westridge give me some lines.

36A EXT. ESTABLISHING BARGE - DUSK

36A

The sun begins to set on the river.

37 EXT. BOAT - NIGHT

37

Terri stands at the corner of the ship. Cale sits near her studying lunar charts in his notebook. Off to the side Westridge smokes a cigarette and watches the river.

TERRI turns to see Sarone at her side. Sarone has shaved and put on a clean shirt. He leans toward her with a tangible physical charge.

SARONE
I just want to apologize for today. You people did me a favor and I just wanted to help.

TERRI
I appreciate it.

CALE
Don't take it personally, Sarone. My research is fairly extensive and I'd like to test it.

SARONE
The jungle isn't a laboratory.
(MORE)

(CONTINUED)

37 CONTINUED:

SARONE (cont'd)

The jungle is a living, breathing thing.

CALE

I don't disagree with that. But I've developed a methodology that I think is effective and I just want to test it out.

SARONE

Methodology? You listen to the river. Teaches you about life...about death.

Suddenly there is a strange screech from the jungle. Sarone cocks his head instinctively.

SARONE

The sound of a kill.

They listen to the sound echoing through the jungle.

WESTRIDGE

(from his chair)

That's the sound you'll hear coming from my agent after this cock up.

Westridge flicks his cigarette into the river and exits. Sarone gives Cale a look.

SARONE

You have a good night.

He moves off. Cale and Terri stand looking out over the quietly flowing river.

TERRI

I'm not sure about him.

CALE

He does come on a bit strong. But I'm sure it takes a lot for a man like that to swallow his pride.

Cale notices a pattern of blinking phosphoresces on the other side of the river. The outline of a tree, illuminated by tiny lights, can be seen against the black jungle.

CALE

Look at that. Amazing.

Terri follows his look.

TERRI

What is it?

(CONTINUED)

37 CONTINUED:

37

CALE

Family Lampyridae. Fireflys. On certain nights, they gather on the same tree. They use the flashes to announce their readiness to mate.

(CONTINUED)

37 CONTINUED:

37

TERRI

Whose flashes? The males or females?

CALE

Both actually. The females with a series of short flashes. Approximately eight per second or so. The male responds with a series of long drawn out flashes. The entire mating ritual is communication by light signals.

TERRI

Hmm. I like that...no misunderstandings...no pick up lines... Just instinct and nature.

CALE

It's not as great as it seems. Some of them could actually flash all night and still not find a mate. They'll end up alone and sad.

TERRI

(smiling)

They'll have flashed in vain.

Terri looks Cale directly in the eyes.

CALE

(smiling)

Not tonight, though. Not when the moon is right.

They kiss. Tenderly at first...then hungry, passionate.

37A EXT. ESTABLISHING BARGE - DAY

37A

The barge moves along the river in the morning sun. Over this we hear opera music playing on a tape deck.

*

38 EXT. RIVER - DAY

38

Quick shots of people around the boat-- Cale scanning the banks with binoculars. Danny, Denise and Gary playing cards on the deck...Westridge, hits golf balls off a tee and into a net "cage" with a brightly colored Taylor MadeBubble Shaft driver... listening to opera. Sarone is in the back.

*

(CONTINUED)

33 CONTINUED:

33

OMIT.

(CONTINUED)

33 CONTINUED:

33

Suddenly the boat lurches and groans. Eyes are suddenly alert as faces turn quickly toward Mateo, who is struggling with the wheel. Terri looks at Danny. Panicked guilt.

WESTRIDGE

Mateo? Do you have control of this vessel? Lie if you must...

Gary points to the back of the boat.

GARY

The rope!

Quickly, Mateo kills the engine and the shaking boat goes dead in the water. The crew rushes to the back of the boat and looks into the river. One of the mooring ropes has fallen off the deck and is snarled beneath the boat. The boat has begun to drift backward in the current.

DANNY

Rope's tangled in the propeller.

MATEO.

Nao, can't be. I tie it. Eu mesmo.

Danny shoots Mateo a "well it is" kind of a look and Mateo quickly lowers the anchor to stop the drift. Cale opens his trunk to get to his diving equipment.

CALE

I'll cut it loose.

SARONE

I better go. This river can kill you in a thousand ways.

Cale starts to get into his gear.

(CONTINUED)

38 CONTINUED:

38

CALE

I'm only worried about candiru acu.

Sarone visibly shudders.

TERRI

What?

CALE

Candiru acu. A tiny catfish that swims up
your urethra, spreads its thorny spines,
and refuses to budge.

SARONE

You have to cut it out.

Danny moves away from the edge of the barge.

DANNY

That's it. I'm goin' back to LA.

39 TIME CUT:

39

CALE IS IN HIS SCUBA GEAR. Sarone hands him the regulator.
Danny picks up his camera. Mateo gives him a sharp knife to
cut the rope free, and Cale drops over the side of the boat
and into the water.

40 EXT. UNDERWATER

40

Cale quickly finds the tangle of rope that is snarled around
the propeller. He takes his knife and begins to cut it away.

41 EXT. ON DECK

41

Everything is still as they all watch the water for Cale to
reappear. Mateo swigs from his flask. Terri, irritated,
scribbles notes on a pad. She feels Sarone's eyes on
her...looks over...he smiles to her strangely.

42 EXT. UNDERWATER

42

Cale cuts more rope, but the last strands are tightly
snarled. Sucking more oxygen, he chops vigorously at the
rope, ripping pieces of it free. SUDDENLY his EYES POP OPEN.
He drops the knife and grabs for his throat. Something has
gone terribly wrong: Cale spits out the regulator and twists
and squirms in the water.

With all his strength, he fights the current and swims limply
toward the surface - but he can't get around the bottom of
the barge. Trapped there, he can't breathe. His gloved

(CONTINUED)

42 CONTINUED:

42

hands claw to find open water.

43 EXT. ON DECK

43

For a few seconds nobody senses a problem. Denise screams.

They look quickly at the water and see Cale floating motionless to the surface. Danny dives from the top of the wheelhouse into the water. Gary leaps overboard. Together, they drag the limp body to the boat, and Mateo and Sarone pull it aboard while Westridge watches helplessly.

Mateo and Sarone work desperately, ripping off the oxygen mask and clearing Cale's mouth with their fingers. It's Mateo who finds the dead wasp beneath Cale's tongue.

MATEO

Vespa. Wasp. Venenosa. Poisonous!

Cale is turning blue. Gary and Danny climb aboard.

SARONE

(cold and calm)

Alcohol! Fast!

Sarone snatches the ballpoint pen from Terri's numb hand and pulls the knife from his belt.

Westridge looks to Mateo. Grabs his flask and hands it to Sarone. Sarone makes a tube of the ballpoint. He pours whiskey over the plastic tube. Terri watches with breathless horror. Denise clutches the crucifix around her neck and mouths a silent prayer.

Danny instinctively grabs the camera and rolls film.

Quickly and expertly, Sarone makes a small incision in Cale's throat. He guides the plastic tube into the incision, and there is a long, tense moment before Cale's body suddenly lurches as oxygen hits his lungs. He begins to breathe through the plastic tube. The others are awestruck by what Sarone has done. Slowly, the color is coming back to Cale's face, but he remains unconscious. They start to carry Cale back to his room.

44 OMIT.

44

*44A TIME CUT:DANNY COMES FROM PILOT HOUSE

*44A

DANNY
The radio doesn't work. What kinda
bullshit is this?

Sarone surfaces. Gary and Terri pull him aboard.

SARONE
Engine should start now.

WESTRIDGE
Then let's get the fuck out of here!

Danny and Mateo climb down from the pilot house

TERRI
(to Mateo)
Can you make it back?

MATEO
Nao. Slow travel. Too much
neblina...fog.

SARONE
We don't get this man to a hospital soon,
we might as well drop him into the river
right now.

DANNY
We can use our lights.

(CONTINUED)

44A CONTINUED:

44A

TERRI

Set 'em up, Danny. Fire the engines,
Mateo. We double back.

Danny hustles to get some lights, and Mateo goes back to the
wheelhouse. Sarone moves to Terri and pulls out Cale's map.

SARONE

Takes two days. The engines will be
fighting the current all the way.
Cutting down this tributary here will
save us fifty miles.

TERRI

This is the route you suggested that we
take yesterday.

SARONE

Yesterday for a different reason...now
our concern is getting Professor Cale to
a hospital. The fastest way.

Terri hesitates.

SARONE (CONT'D)

Well? Do you want to take a vote?
Professor Cale will have to abstain,
unfortunately.

Sarone folds up the map and exits. Terri looks to the
assembled crew, who have been listening to the discussion.
Danny grabs Terri by the arm and pulls her aside.

DANNY

What the hell are you doing? I don't
know about this guy.

TERRI

What choice do we have? Steven's dying.

45 EXT. JUNGLE - DUSK

45

Lights from the barge illuminate the dark river as the barge
plows against the current. A thick fog begins to settle on
the river. The crew is exhausted.

45A INT. CALE'S ROOM - NIGHT

45A

Cale lies comatose on his cot under a mosquito net. His
breathing is shallow and raspy through the plastic tube.

(CONTINUED)

45A CONTINUED:

45A

Terri holds his hand. Every now and then she moistens Cale's lips with a little water.

46 OMIT 46, 47

46

48 INT. WHEELHOUSE DAWN

48

Sarone is on the bow of the barge. He looks out and sees the snake totem at the fork in the river.

49 EXT. AMAZON - DAWN

49

The barge eases downriver. Suddenly, Mateo cuts the barge's diesel engines. Silent drifting. People come out of their cabins, just waking up. Westridge in nightshirt. Gary in his boxers. Danny holding his toothbrush, etc. Denise yawning and stretching.

DENISE

(to Terri)

How's Steven?

TERRI

I don't know. He doesn't look that good.
But he's hanging on.

Everyone's attention is drawn to the river. AHEAD is a man-made dam, constructed of interlocking logs that are mortared with mud across the narrow river. No way to move past. The barge bumps gently against the dam. Terri comes forward on the deck, alarmed, she shoots a glance to Sarone.

TERRI

This is the river you know?

SARONE

No. This is new. No need to panic.

TERRI

I'm not panicking. I'm looking at a dam
that's blocking our way down this river
you know.

Sarone, all business, moves a duffel bag, pulls out four sticks of dynamite.

GARY

(impressed)

Dynamite? That's real dynamite?

(CONTINUED)

49 CONTINUED:

49

SARONE

Always good to be prepared.

DANNY

Prepared for what?

TERRI

You've got to be kidding. The dam must be here for a reason.

SARONE

To stop the water.

TERRI

I'm talking about upsetting the ecological balance of this river.

DANNY

She's right. This is nothing to joke about, you just can't go around blowing things up if they're in your way.

SARONE

Little beavers didn't build this dam. Men built this dam. I can blow it in ten minutes. Or we can turn around and lose two days.

WESTRIDGE

Blow the blasted thing--

GARY

If it's the fastest way out of here...

Terri's eyes burn into Sarone's. She doesn't like this at all. But she seems to have no choice.

SARONE

I need some help. Gary?

Gary shrugs. Sarone points him to the inflatable Zodiac tied to the back of the barge. Gary gets in, and Sarone tosses him the dynamite, which he nervously fumbles. Sarone looks to Mateo.

SARONE

Mateo. I don't have a remote detonator; move back a hundred feet, be ready to move the second we get back.

Terri follows Sarone's commands. Sarone gets in the Zodiac and Terri moves into the pilot house with Mateo. Terri cranks up the engine as Mateo turns the barge around.

50 EXT. DAM - DAY

50

The Zodiac glides down the dam.

GARY

You're sure this is safe.

SARONE

It isn't safe. But it's fun. Stick these
in the dam. Four feet apart. Connect them
with this wire.

Gary nods, takes the dynamite, then hops into the water.

51 INT. PILOT HOUSE

51

Mateo steers the barge up river.

TERRI

He said a hundred feet.

MATEO

Little more, little less. They strong
men.

OMIT 52

53 EXT. THE DAM

53

Sarone runs along the top of the dam, linking the fuses
together. Gary stuffs the sticks of dynamite into the dam.

GARY

Demolitions. Like a demolition derby.
Like stock cars all fixed up like tanks
and stuff...like furious nitro fueled
funny cars...or like the Navy Seals...in
the water...blowin' stuff up. Put the
Navy Seals in a stock car...now that's
demoliton. (BEAT) We just light it and it
blows?

SARONE

Yeah. Pretty good.

Gary suddenly spins around...paranoid.

GARY

Whoah.

SARONE

(noting Gary's fear)
What is it? Are you okay?

(CONTINUED)

53 CONTINUED:

53

GARY
Something's down there.

SARONE
That's right.

(CONTINUED)

53 CONTINUED:

53

GARY

No, really. I mean it...what should I do?

SARONE

Get out.

Sarone pulls Gary into the Zodiac and they head back...

OMIT 54

55 EXT. THE DAM

55

The fuse sizzles, two or three feet remaining.

OMIT 56, 57

58 EXT. BARGE

58

The barge drifts in the current. Sarone and Gary pull up and clamber out. Denise helps them out. All stand breathless, waiting for the explosion. Danny grabs the camera and crouches to get a shot...

OMIT 59, 60, 61

62 EXT. DAM

62

We see the fuse burn down and.... BOOM! The dam blows sky high, the explosion rocking the jungle.

63 EXT. RIVER

63

The barge shakes violently. Everyone is knocked down. High flying debris suddenly rains down upon the barge. The crew ducks away from logs and sticks and rocks. Some of the debris hits the Zodiac and destroys it.

Terri points with alarm at the spare fuel drums that are rolling across the deck and plunging into the river.

TERRI

The fuel drums!

Gary lunges for a drum, but it's too heavy for him to hold. One drum rolls to the edge, hangs there for a moment, then topples into the water. Another falls into the river, then another, their weight too much to stop, and as each hits the surface, it sinks and disappears.

Sarone appears from below decks, then rushes to the pilot house to take control of the barge as debris still rains.

63A DANNY'S POV, THROUGH THE CAMERA:

63A

Something enters frame, dark and out of focus, blocking half the shot. Moving. Danny pulls the camera from his eye and turns it....

63B COILED AROUND THE CAMERA IS A SMALL SNAKE.

63B

PANIC. Danny freezes in absolute bowel wrenching fear. Terri sees it, grabs a stick and hits the snake until it lets go of the camera and slithers overboard. She then looks to her feet and the deck around her: snakes are all around, wriggling and squirming. Danny is unable to move. Everyone else runs around the deck stomping at the snakes, kicking them overboard. Mateo turns on a pump and starts pushing the snakes off the boat with a hose. The snakes slither against the force of the hose. One of them has landed on Westridge's hand and he looks blankly at it.

WESTRIDGE

Danny. Maybe we should get this.

The idea of hiding behind the lens is a good one. Danny turns the camera, now free of the snake, to film Westridge, who is amazingly calm as the small snake coils itself around his hand, squeezing tightly. Westridge tries to peel the anaconda away, turning to the camera.

WESTRIDGE

(to camera)

After the explosion, snakes rained down from the sky. I most fervently hope not of the venomous sort. Mr, Sarone?

SARONE

No, these are anaconda -- constricting.

Sarone watches the small snake, fascinated.

WESTRIDGE

(still struggling)

I'll say. As you can see, the little bugger-- hold it, we don't have sound, do we?

The baby snake twists back and with its body still tight around Westridge's finger, is now trying to swallow Westridge's fingertip whole. Westridge is suddenly terrified.

WESTRIDGE

(in obvious pain)

OW! YOU LITTLE SHIT! SOMEBODY HELP ME
GET THIS THING OFF MY FUCKING HAND!

(CONTINUED)

63B CONTINUED:

63B

SARONE

A baby. All of them babies. In another ten seconds that finger will explode.

Westridge's index finger is, indeed, turning blue. Danny drops his camera and attempts to help, but the snake gives him the heebie-jeebies and he's helpless. He won't touch it, doesn't know where to begin. Sarone moves forward and rips the snake off Westridge's finger with blinding speed. It skids across the deck and falls into the river. Westridge shoots Danny a look. Danny shrugs.

DANNY

I'm a city boy.

Meanwhile, Mateo has gotten most of the baby snakes off the boat. Danny looks at Mateo with genuine gratitude.

DANNY

(re: snakes)

Mateo! You saved my life!

Sarone looks at the sole remaining fuel drum lashed to the side. Terri sees it too. Sarone moves quickly to the pilot house and guns the engines. Terri comes up behind him.

TERRI

Sarone! What about the fuel?

SARONE

Can't get it. We'll have to use what we have carefully.

DENISE

We've got enough to go about two hundred kilometers.

SARONE

Have to be enough.

Sarone turns away from her and whips the barge around. The barge heads back toward the broken hole in the dam. It's narrow, but Sarone guides the boat expertly. The barge squeezes through the opening in the dam, bumping twice on each side, sliding into calm waters.

64 EXT. AMAZON ESTABLISHING SHOT - DAY

64

Mid-afternoon and the barge is far down the river from the dam.

64A INT. CALE'S ROOM - DAY

64A

Terri stands vigil over the unconscious Cale. Danny comes up behind Terri and puts a hand on her shoulder.

(CONTINUED)

53 CONTINUED:

53

Gary scrambles into the rowboat and they head back...

54 EXT. BARGE

54

Denise helps Sarone and Gary aboard. The engine is chugging, straining, and then suddenly stalls.

WESTRIDGE

That doesn't sound proper.

Terri cranks the engine...

SARONE

Mateo, damn it-- you set the boat in the current! We'll drift right back.

Mateo runs to the anchor and begins to drop it.

SARONE

NO! We're too close already-- we've got to get the engine running.

55 EXT. THE DAM

55

The fuse sizzles, two or three feet remaining.

56 EXT. BARGE

56

Sarone opens the hood to the engine compartment, revealing a maze of pipes and valves. He opens a valve and hot steam explodes out. He opens another valve and begins to release the pressure. Working frantically, covered with sweat.

57 EXT. DAM

57

The fuse burns closer and closer to the explosives.

58 EXT. BARGE

58

The barge drifts closer to the dam. Terri grinds the ignition, over and over. All stand breathless. Danny grabs the camera and crouches to get a shot...

59 EXT. DAM

59

The fuse is less than an inch from hitting the explosives.

60 EXT. BARGE

60

Sarone finally finds the valve he is looking for. He turns it: the gauges begin to work again-- there is power.

(CONTINUED)

65A CONTINUED:

65A

MATEO
(from pilot house)
Look there!

SARONE
Stop the boat.

Everyone turns to look upriver. Terri comes up from below deck and sees what the others are looking at.

Sarone drops anchor and scrutinizes the boat with narrow eyes.

TERRI
You know the boat?

SARONE
Lots of boats like that on the river.

The barge drifts to the end of the anchor line thirty yards from the listing boat. There is no sign of life. Terri calls out.

TERRI
Hello!

No response. Mateo clangs the barge bell. Still nothing. Sarone fires a shot in the air, and the startled jungle screams back. Then... nothing.

WESTRIDGE
Perhaps we could lure them out by offering tea and crumpets.

MATEO
Could be gasolina on board. Supplies.

(CONTINUED)

65A CONTINUED:

65A

SARONE

Mateo, come with me.

DANNY

Wait! I want to get this on film.

Danny grabs his camera and the three men move into action.

OMIT 66, 67

68 EXT. BARGE - MOMENTS LATER

68

Sarone and Mateo lower themselves into the murky water up to their waist. Danny hands his camera to Sarone, makes a face, and gets in the water. The carefully wade towards the wreck. A flashlight beam illuminates the faded paint of its name, which we have seen before, "RAMONA." Sarone cranks a shell into the shotgun as they near the Ramona.

69 EXT. RAMONA - CONTINUOUS

69

An eerie silence descends as the men climb aboard. They begin searching the boat. Mateo tries to open the pilot house door, but it's stuck. He slams his weight against it, but it won't budge. Stepping back, he kicks the door. It splinters and crashes open. Mateo nervously peeks inside.

On the other side of the boat, Danny begins his own search. The deck creaks beneath him. An old wooden cabinet opens and shuts ever so slightly with the shifting of the boat in the current.

Danny looks around cautiously, concerned. A quick movement, a jolt, scares him. Sarone calls out to him from below deck.

SARONE (O.S.)

Danny, here. Found something.

(CONTINUED)

69 CONTINUED:

70 INT. BELOW DECK

Danny enters. The WALLS AND DOORS are damaged, splintered by an attack. Danny can't believe it.

DANNY
What the hell?

Sarone's flashlight skims the wall, STOPPING ON THE PHOTO we saw at the beginning of the film, the one of THREE MEN holding a snake. We now recognize one of those men as Sarone. MAKING SURE THAT DANNY IS NOT LOOKING, Sarone rips the picture from the wall and stuffs it in his pocket.

71 INT. PILOT HOUSE

MATEO creeps down a corridor and squeezes through the splintered door. He looks puzzled. There are shards of rotted deck planking propped against the door. Someone was trying to keep something out.

72 INT. BELOW DECK

Sarone finds a metal footlocker and tries to open it. The rusted hinges refuse to give. He strains at the door with all his strength, and it finally opens with a stubborn creaking sound. INSIDE THE FOOTLOCKER is a hodgepodge of survival gear, along with SOPHISTICATED TRAPPING PARAPHERNALIA. Sarone's eyes light up. He's hit the jackpot.

(CONTINUED)

64 CONTINUED:

64

DANNY

Oh, man, don't do that to yourself.

(beat)

And if you haven't noticed, we have been listening to him.

Danny looks up at Sarone. Sarone feels himself being scrutinized, and looks down at Danny with a piercing gaze. Danny looks away. Sneaks a glance at Terri, who now simply looks at him out of the corner of her eye. Whatever thought they're sharing they leave unspoken.

65 EXT. AMAZON - DAY

65

The barge motors down the river. Everyone is on deck because it's too hot below. Danny plays a little poker with Gary and Denise, just losing when we come into the game.

DANNY

Oh, damn. You're good.

(to Gary)

She's good. Make it interesting. This time five dollars ante...

DENISE

Yeah, this time you don't let me win.

DANNY

No, I let you win this time. Then I raise the stakes. Then you lose. Five bucks, c'mon.

Westridge, in his socks, sprays antifungal medicine into his shoes. Sarone and Terri stand nearby. Sarone is alert. He scans the banks of the river through a pair of binoculars. He listens intently to the jungle, his ears cocked, his nerves alive.

WESTRIDGE

My socks are growing fungi that were last seen by Homo Erectus.

SARONE

Shhsssh. Listen to the jungle.

WESTRIDGE

I'm far too familiar with the sounds of the blasted jungle. Chattering simians. Reminds me of the McClaughlin Group.

Suddenly there's a shriek in the far distance, followed by silence. Westridge is startled.

(CONTINUED)

72C ANGLE:

72C

Rising in the shallow water, he wipes the muck off his hands.

MATEO

Merda....

DANNY'S VOICE

(from a distance)

Mateo! Come on!

MATEO

(calling out)

Sim, sim, I'm coming.

Mateo pulls one foot out of the muck, then another. He grabs hold of a floating tree trunk and tries to pull himself up. The "tree trunk" flinches and flicks -- a large muscle that ripples in Mateo's grasp.

Startled, Mateo takes a step back and looks around: there's a "tree trunk" there too. He is in the middle of a loop and suddenly terror stricken...protests weakly ("What the--?").

The loop snaps tight like a slip knot around him, constricting his abdomen from movement or breathing. His mouth is open in a silent scream....

72D ANGLE:

72D

Across the water, Mateo can see the lights of the barge and the silhouettes of Danny and Sarone as they carry the footlocker, but has not breath to call out to them.

72E ANGLE:

72E

A second loop of the "tree trunk" snaps around Mateo. His face is beet red and his bulging eyes are locked on the distant lights of the barge.

His jaws work furiously and silently, his tongue ballooning and nose bleeding.

DANNY'S VOICE

Mateo! What're you doing back there?

What Mateo is doing is dying. A large, dark oval shape moves in front of the camera and engulfs Mateo's limp body. The snake's head, gruesomely illuminated by Mateo's flashlight, rises above Mateo's head and opens its huge mouth to swallow him.

(CONTINUED)

71E CONTINUED:

71E

The snake and Mateo sink into the water. A few bubbles rise in the water, which glows from the submerged flashlight beam.

72F EXT. BARGE - DAY

72F

DANNY AND SARONE approach the barge. Danny looks concerned.

DANNY

MATEO!

(to Sarone)

We should go back for him.

SARONE

Let's get this on the boat.

(call up to the deck)

Give us a hand.

Gary, Denise and Terri wait at the railing. They help hoist the FOOTLOCKER onto the deck. Sarone climbs up after it.

DANNY

No fuel.

TERRI

Where's Mateo?

DANNY

He was right behind us. Now he's not answering. Maybe he slipped, hit his head. You should go back for him, Sarone.

SARONE

I don't think so.

There is a sudden splashing of water in the blackness beyond the stranded boat. All heads turn, but there is no further sound. Sarone looks down S-shaped waves that roll across the black water against the hull of the barge.

DANNY

MATEO!

(to the others)

I'm going back.

TERRI

Sarone, go with him --

*
*

(CONTINUED)

72F CONTINUED:

72F

72G OMIT

72G

73 EXT. RIVER SHALLOWS - DAY

73

CLOSE ON DANNY'S FACE, backlit by Mateo's boat, as he moves into the darkness. We stay with him, just inches in front of him...the CAMERA MOVES IN A TIGHT CIRCLE around him, so we are now following him, toward the boat...

74 OMIT

74

(CONTINUED)

74 CONTINUED:

OMIT

(CONTINUED)

-4 CONTINUED:

-5 EXT. RAMONA - DAY

Danny moves around the boat, calling Mateo's name. He is answered by the wind in the trees and the lap of the water.

FROM THE BANK something tucked in the foliage watches, not moving.

Danny waves his flashlight across the river bank, sees nothing but foliage and shadows. He now spots a thin shaft

(CONTINUED)

75 CONTINUED:

75

of light beaming up between clumps of water-hyacinth. He moves to it and picks it up. MATEO'S FLASHLIGHT, still on.

76 BACK ON THE BOAT

76

Sarone is going through the locker. He pulls out a CROSSBOW-TRANQUILIZER GUN and a half a dozen cylinders marked "MORO-809." His eyes light up as he checks the gun.

SARONE

Here's the prize...

WESTRIDGE

(sarcastic)

How very reassuring.

Gary and Denise have joined Terri at the edge of the boat. They call Danny's name. Now they see a light coming toward them. And hear Danny's voice, calling out "I'm here." Sarone, now kneeling, cuts the rope wrapping on a LARGE, ROLLED-UP BUNDLE, as Terri and Gary help Danny on board.

TERRI

You okay?

(CONTINUED)

76 CONTINUED:

76

DANNY

Yeah. No sign of him. Just his
flashlight. I don't know..!

Danny, climbing on board, looks over to Sarone, who kicks the
bundle. It rolls all the way across the deck, stopping at
Danny's feet. All eyes are on Sarone now...

SARONE

Anaconda skin, Gary.

(CONTINUED)

76 CONTINUED:

76

It must stretch thirty-five feet. Danny is dumbfounded.

DANNY

There are snakes out there like this?

SARONE

This skin is two, three years old.
Whatever shed it has grown since then.
Something like this has made a meal of
our dear captain.

Terri looks faint...

TERRI

Snakes don't eat people.

SARONE

They don't?

SARONE

Anaconda's are the perfect killing
machine. They have heat sensors. A warm
body like Mateo's in the water...wasn't
hard to find. (BEAT) They strike...wrap
around you hold you tighter than your
true love and you get the privilege of
hearing your bones break before the power
(MORE)

(CONTINUED)

76 CONTINUED:

76

SARONE (cont'd)
of the embrace causes your veins to
explode.

Everyone stands there, spooked.

DENISE
He's probably just lost.

Sarone shakes the snake skin.

SARONE
Imagine something this big, captured
alive, worth a lot of money, Gary.

Danny is leaning on Terri, barely able to stand. They all
just stare at Sarone, horrified, disgusted, speechless at the
man's insensitivity.

SARONE
Please, people, don't make me out a
monster. I didn't eat the captain.

Terri won't look at Sarone now. She turns to the others.

TERRI
We're not sure he's dead. We'll wait
here till the morning.

Westridge runs up and grabs Terri. He's shaking with fear.

WESTRIDGE
(screaming)
Are you insane?!? Where do you think he
went? We've got to get the hell out of
here! We can't sit around and wait for
that thing to come back!

TERRI
Get a grip, Westridge. We're not leaving.
If that was you out there you'd want us
to stay.

WESTRIDGE
If that was me out there, I'd be dead.

(CONTINUED)

76 CONTINUED:

TERRI

Go into your cabin and lock the door.
Danny, Gary, let's aim some lights at the
boat.

They do as she says.

SARONE

Now. That's a good idea.

TIME JUMP:

77 EXT. NIGHT - AN HOUR OR SO LATER:

A steady rain falls. Strong lights illuminate the Ramona and
the area surrounding it.

Denise stands with Gary, looking at Sarone, who sits in the
shadows, smoking a cigar.

DENISE

I'm not so sure he didn't eat the
captain. He certainly looks satiated.

GARY

(distracted)

Yeah...

Anaconda

2nd White

05 22/96

55A. -

OMIT

(CONTINUED)

CONTINUED:

Denise squeezes Gary's hand.

DENISE
(whispering)
Are you scared? I'm scared. You're scared
too, aren't you?

GARY
No, I'm not scared. Let's go to bed.

They turn and start to leave.

SARONE
Danger. Danger is exciting. Isn't it,
Gary?

Gary turns and looks at Sarone. Their eyes meet.

GARY
(soothingly to Denise)
I'll be there in a few minutes.

She looks at him strangely, then moves to her cabin. Gary
stays on deck. He hesitates, then moves towards Sarone.

77A ANGLE:

77A

Sarone turns. As if expecting him.

GARY
So...Sarone. It's out there, isn't it?
Sarone nods.

GARY
And you know how to catch these things?
SARONE nods again.

(CONTINUED)

Anaconda

Ind White

05/22/96

56A. -

77A CONTINUED:

77A

OMIT

(CONTINUED)

CONTINUED:

78 EXT. BOAT MOVING POV SHOT - NIGHT

78

The lights from the boat reveal its outline against the black jungle. The camera creeps towards the boat...peeping in the windows...we see Westridge laying in bed staring at the ceiling...Terri keeping watch over Cale...Denise snuggling next to Gary who lays in bed, his eyes wide open. The camera swings around to the deck where Danny sits looking out at the river. The camera approaches him from behind...closer and closer until Danny turns and jumps out of his skin (NOTE: this is a metaphor and not a special effect.)

DANNY

Scared the shit outta me.

SARONE

Better get some sleep. We have a busy day tomorrow.

79 EXT. AMAZON - DAWN

79

The boat sits, anchored, as the sun rises on the river.

OMIT 80, 80A, 80B, 80C

80D INT. CALE'S CABIN

80D

Cale, still comatose, his breathing labored. Terri, slumped in a chair in her own dream world: KA-CLICK! A sound that might be in her dream or nightmare...she stirs, fighting to wake from her slumber... KA-CLICK! Suddenly, her eyes open -- just a flutter at first, then popping wide open.

KA-CLICK!

80E EXT. DECK - CONTINUOUS

80E

Terri's door is ajar, and she sees Sarone, on deck. He works on the BREACH OF HIS SHOTGUN, oiling it, working it, fitting it together. He glances toward the room, sees her awake.

SARONE

Still no Mateo.

She gets up and kicks the door closed.

OMIT 81

82 EXT. DOWNRIVER - LATER

82

The barge has steamed farther downriver, away from the scene of Mateo's disappearance. Sarone, a bundle of energy, ties ropes, prepares nets, and checks tranquilizer darts. DENISE stands with GARY.

DENISE

What the heck is he up to?

Sarone throws a glance to Gary, then goes about his business.

DANNY

Busy little beaver, Sarone.

Sarone grabs his shotgun now, smiling...

SARONE

Keep it steady up there, Warren.

WESTRIDGE is at the wheel, steering the barge uneasily into uncharted waters.

83 INT. CALE'S CABIN

23

Terri sits near Cale's sickbed holding his hand. He takes shallow, though consistent, breaths. Terri puts the back of her hand to his forehead, like a mother. Cale stirs. His eyes flutter. He looks up at her briefly before falling back into unconsciousness.

TERRI

Don't worry, we're getting you to the hospital as soon as we can. I promise.

Suddenly a gunshot splits the silence. Terri looks stricken.

84 INT. PILOT HOUSE

24

Westridge lurches at the wheel, spilling his wine.

84A EXT. BARGE

24A

Terri comes forward to check the source of the shot.

Sarone continues blasting away, and a dead monkey drops into the water. Danny, shocked, moves over to confront Sarone. Terri is close behind. We notice Cale's revolver tucked into Sarone's waistband.

DANNY

What the hell are you doing?

SARONE

Shooting monkeys. Can't catch something without bait.

TERRI

Bait?

DANNY

What are you gonna catch?

SARONE

Anaconda.

TERRI

Are you crazy? We've got a sick man on board! We're not here to catch snakes.

(CONTINUED)

84A CONTINUED:

84A

DANNY

What about Cale?

SARONE

It shouldn't take long. Anaconda are very hungry.

TERRI

Forget it! Not on my boat.

SARONE

It's not your boat.

(to Westridge)

Bear to your right, Warren.

TERRI

Don't! Keep to the center of the river.

SARONE

Do what I say, Westridge.

Westridge looks down at Sarone.

TERRI

You can't do this. We won't allow it.

SARONE

You speak for everybody?

(to Gary)

She speak for everybody, Gary?

All eyes turn to Gary. He looks like a kid caught stealing.

DENISE

Gary?

GARY

Look. The way I figure it, with Cale messed up, the movie's off. Why not salvage something? Why not film Sarone capturing a big snake?

TERRI

Have you lost your mind?

(CONTINUED)

84A CONTINUED:

84A

GARY

No. If anything I'm completely lucid.
It's you guys who aren't seeing the
situation clearly.

DANNY

Help me out then. I'm having a little
trouble making the leap from...get a man
to the hospital to...hunt for snakes.

GARY

We're in the middle of the jungle! All
you guys do is question and criticize.
You don't know anything about the shit
we're in. (pointing to Sarone) But he
does. He's been here and if we help him
catch the snake, he'll help us get out of
here alive. And that, amigos, is not
insanity. That is common-fucking-sense.

TERRI

(exploding)

Goddamn it! I knew! I just knew!

DENISE

(taking a step towards Gary)

Oh Gary! Come on. This isn't you. What
did he do to you?

Denise moves to hug Gary but he moves away.

DENISE

Gary? Money?

GARY

It's worth a lot of money, Denise.
Imagine capturing something like this on
film. It would be the first time.

TERRI

(comforting her)

Better you find out now.

The barge has caught up with the dead monkey, and Sarone nets
it out of the water.

GARY

What else can we do?

Gary stands there, a determined look on his face. Danny moves
towards Sarone, unintimidated.

(CONTINUED)

84A CONTINUED:

84A

DANNY

I know what I'm gonna do. I'm gonna throw
both your asses in the river.

Sarone levels the gun at Danny. He slams another round in, clicks off the safety, and pulls the trigger. BOOM! The blast rips a hunk of wood off the side of the boat near Danny's head. Danny ducks as wood splinters shower him. Sarone pumps another round in the chamber.

(CONTINUED)

84A CONTINUED:

84A

SARONE

Not today.

Gary moves to help. Sarone smiles and impales one of the monkeys on a grappling hook attached to a long line wound on the crane.

85 EXT. AMAZON - NIGHT

85

Farther downriver. The jungle a black canyon surrounding the boat. Pools of light reveal silhouettes: Gary driving the boat, Sarone testing the spear gun, a Tranquilizer Crossbow strapped to his back, Danny, Terri, Denise, and Westridge huddled nervously, all eyes watch the distant line in the water that drags the monkey twenty feet behind the barge.

Suddenly, everyone turns as the crane winch squeaks and slowly makes a half rotation. Sarone is right on it. He's got a nibble on the monkey. The crane winch squeaks again and turns a full rotation. Sarone jumps down from the crane seat and quickly ties ropes to the large iron cleats on the side of the barge. He gets out his spear gun and stands ready.

(CONTINUED)

85 CONTINUED:

85

SARONE

(to Gary)

When it gets within ten feet, cut the engine.

Sarone returns to the crane seat just as the crane winch squeaks again and turns another full rotation. Sarone leans forward, ready to strike. He reels the line in slowly.

Terri sees a little swirl of water eighteen feet behind the boat. The monkey has been swallowed and something is moving in. The crane boom groans and swings a yard to the right. Sarone cranks the winch slowly, careful not to lose the prey. The line is stretched tight, weaving back and forth.

All eyes are on the line. Hearts are in throats. The crane boom suddenly jerks to the opposite side.

Sarone braces his legs and cranks the winch with more power, slowly reeling in his catch. Whatever is in the water starts to thrash like crazy. It's still fifteen feet from the barge.

SARONE

(to Gary)

Cut the engine and get down here!

Gary climbs down to the deck. Sarone hands him the crossbow.

- 85A ANGLE:

85A

Everyone on deck gasps as they see a portion of the prey break the surface: ten feet of olive black snake trunk writhing, churning the water.

Sarone strains with all his strength, drawing the coiling snake a few yards closer to the barge. He reels in with all his strength, possessed.

Suddenly, the grappling hook dislodges from the snake. The reel spins and Sarone topples backward off the crane seat and onto the deck. Slamming in to Westridge and knocking him down. His pill box pops open and pills fly everywhere. The snake disappears back into the water.

They're all stunned. Profound silence. Sarone picks himself up painfully from the deck. They all just stand there, watching, waiting, listening to the silence....

Westridge kneels trying to rescue as many of his pills as he can.

85B ANGLE:

85B

Suddenly a tremendous wash floods over the deck as the snake shoots out of the river in a wild, shocking moment.

The snake spits the dead monkey out of his mouth and onto the deck. Mateo's earring lands on the deck next to the dead monkey. The snake leaps onto the deck, half its body still in the water. Its mouth is agape as its foot-long tongue lashes out at them. Gary scurries back, tripping over a chair, accidentally discharging the crossbow. The dart flies out, sailing past Sarone and lodging into the railing.

SARONE

Reload! Reload! Shoot again.

The snake's long, tubular body quickly flies out of the dark water and entirely onto the deck. Twenty-five tubular feet of pure, slithering muscle. Gary, panicked, drops the reloads, and they roll out of reach.

Danny too terrified to run, continues to film. The snake slithers towards him. Terri grabs Danny's belt, pulling him out of the way.

Denise and Gary scatter with blind adrenaline, desperately looking for safety. The snake slithers across the deck, its tail coiling around a pole. Terri and Westridge run into the cabin just as the snake explodes across the deck towards them.

85BB INT. GALLEY - CONTINUOUS

85BI

Terri watches the anaconda through a window. The snake sees her and reacts by smashing through the cabin window.

A long snake tongue lashes past Terri's face. She turns -- face to face with the drooling, spitting anaconda -- its head is bigger than her own, its fangs glistening and dripping.

85BC EXT. DECK - CONTINUOUS

85BK

Sarone moves efficiently and calmly in the eye of the storm. He is the consummate professional hunter as he walks into the galley where the snake has chased Terri. Sarone stands calmly in front of the hissing beast, takes the tranquilizer gun prepares to fire. Terri screams and the snake turns towards her.

Sarone fires the dart, which hits the snake just below his head, the snake pulls back, out the window and the dart is knocked off by the window frame.

85BD THE SNAKE'S TAIL WHIPS AROUND WILDLY,

85B:

striking Denise and sending her overboard in a backward flip.

Gary leaps overboard to get to Denise. Attracted to the movement, the anaconda heads overboard on the opposite side of the boat, slithers straight down and disappears into the depths of the dark river.

85C SNAKE POV UNDERWATER

85C

We see a Gary and Denise's legs splashing in the water as they try desperately to climb back on the barge.

85D ANGLE ABOVE WATER:

85D

Denise splashes to the surface with Gary. He boosts her up onto the deck where she is grabbed by Danny and Terri. They reach down for Gary and pull him aboard.

85E EXT. BARGE - CONTINUOUS

85E

Suddenly, the anaconda flies up through the surface and grabs Gary in the blink of an eye and tightens the loop on him. Gary gasps unable to breath and Denise screams as she tries to pull him free seeing the life being squeezed out of him.

85F ANGLE:

85F

Sarone quickly prepares the spear gun with a large lasso around the tip.

TERRI

The gun, Sarone! Shoot it! Kill the
goddamned thing!

Ignoring her, Sarone fires the spear at the snake to get the lasso around it and succeeds, looping the anaconda near the head. The powerful snake rears back and snaps the hemp in half.

The flailing tail knocks Sarone down. We hear Gary's bones begin to break. The snake opens its mouth and hisses then vaults the rail with Gary still in its grasp. It hits the water and drags Gary under, disappearing into the deep river. Denise moves to dive after him but Danny grabs her and she is wailing now and the sound of her grief echoes through the jungle as Danny tries to comfort her. Terri glares at Sarone.

(CONTINUED)

85F CONTINUED:

85F

TERRI

What kind of man are you? What do you
want?

SARONE

I want to find the snake. We are now in
the land of the Shirishama. So you got
your wish.

TERRI

And now you're going to get us all
killed. You had the chance. Why didn't you
kill it?

(CONTINUED)

95F CONTINUED:

85F

SARONE

It's no good to me dead.

TERRI

(stunned)

What?

SARONE

Not even the one I'm after. That snake is
only the gaurdian.

He turns and walks away. Terri is appalled. She runs to the
edge of the boat and looks to the silent dark water.

85G CAMERA FOLLOWS HER LOOK DOWN UNDER THE WATER

85G

There in the murky water we see the snake. A large bulge
reveals what can only be Gary's body, two distinct bulges
appear to be his knees.

86 OMIT.

86

(CONTINUED)

86 CONTINUED:

86

87 EXT. RIVER NIGHT

87

The barge floats down the river which glistens beneath the light of a half a moon. A mournful calm...

88 INT. CALE'S SICKROOM NIGHT

88

Terri lies on a cot, near Cale, unable to sleep. She looks at him...whispers something in his ear. Then stands and rummages in her bag. She pulls out a tube of lipstick...gives it a long look, before deciding to put some on.

89 INT. PILOT HOUSE - NIGHT

89

Sarone watches the river as the boat slowly drifts. The gun sits nearby.

90 OMIT 90

90

91 INT. PILOT HOUSE - LATER

91

Tranquil, dark. Sarone relaxes in a chair, feet up on the dashboard. He casually watches the river. Terri walks quietly to Sarone sits. He hears her footsteps, sits up suddenly, puts his hand on the gun.

She stands there, nervous.

SARONE

What do you want?

TERRI

Nothing. I'm sorry to bother you.

She starts to leave.

SARONE

(intrigued)

You want to talk? We can talk.

Sarone cuts the quietly gurgling engine. Terri turns back towards him.

TERRI

I...I thought about what you said. About the myth.

SARONE

What?

She chews her thumb, nervous and sexy.

TERRI

You know this film was supposed to be my big break. Now it's my big disaster. I thought that if, well, if I filmed you talking about the myth and trying to catch a snake...well...(BEAT)...well at least I'd have something to show for all this.

SARONE

I don't know. It's very dangerous.

(CONTINUED)

91 CONTINUED:

91

TERRI

I think I can, you know, cope. You will protect us, won't you?

Terri stands close to him...vulnerable. Her eyes penetrating.

SARONE

You? You don't need protection.

She lets her body brush against his.

SARONE

I haven't been with a woman in a long time.

Terri strokes his powerful arms, his chest. She leans in to kiss him.

Sarone moves closer, touching her chin and moving her lips up to meet his, he wraps her in his arms...they kiss...Danny comes creeping up behind him. Danny holds a piece of wood...just as he prepares to hit Sarone with it, Sarone, in one powerful movement, whips his knife out of his belt and puts the point at Danny's throat. Sarone holds Terri tight.

SARONE

Do you think I'm stupid? I'm not stupid.

Danny backs up, shaken.

Suddenly, out of nowhere, Westridge hits Sarone on the head with a golf club. Sarone's knees wobble. Sarone drops -- out cold. Westridge smiles...satisfied.

WESTRIDGE

That felt good. Let's wake him up and do it again.

92 EXT. BARGE DECK - EARLY MORNING

92.

A new atmosphere has taken over the boat: a sense of freedom and joy as the crew motors downriver.

Sarone is tied up on deck as the barge moves forward at full throttle. Denise sits nearby, madness growing in her vacant eyes. Sarone sits up,

(CONTINUED)

92 CONTINUED:

92

groggy, his head bloodied and bandaged, his hands tied behind his back.

SARONE

(laughing)

We're all going to hell. You can't survive without me!

Terri approaches him.

She sees a map tucked into his pocket. She rips it away from him. A photograph flutters to the deck. Terri picks it up and the full, horrible, truth is revealed.

92A INSERT PHOTOGRAPH

92A

It's the picture from the RAMONA of the three men holding the snake. We now clearly see: the POACHER, MATEO, and a grinning SARONE.

ANGLE:

Terri, enraged, turns on Sarone.

TERRI

This is one big set up! All of it!
Mateo...You stranded...the wasp...the
shipwrecked boat...

Suddenly, and ferociously, she slaps him across the face. Her fingernails tearing lines on his face. Blood slowly begins to ooze. Sarone has no reaction.

TERRI

I can trap a snake too.

93 OMIT 93

93

94 INT. PILOT HOUSE

94

Westridge pilots the boat with a light hand.

(CONTINUED)

TERRI

(still seething)

Your sure you can drive this thing?

WESTRIDGE

It's a dawdle...like driving an old Cadillac Fleetwood. Until we run out of petrol.

DANNY

Then I'll paddle. I don't care. I can't wait to get back to the city...I've been out in the boonies too damn long.

WESTRIDGE

What will you do when you return to civilization? I'm going to play eighteen holes of golf, dive into a quadruple G & T, then dinner at the Garrick.

DANNY

I'm gonna have a slice, put on the game and sip a cold one.

Westridge gives Danny a wry look.

WESTRIDGE

That, my friend, is what makes life worth living.

TERRI

We've got a long way to go, guys.

WESTRIDGE

Right you are. Steady as she goes.

TERRI

I'm going to check on Denise. She's in bad shape...

DANNY

She'll be fine once we get home.

Terri starts off...WHEN:

The wheel suddenly lurches in Westridge's hands, knocking him to the floor. Terri grabs the wall for leverage, and Danny reaches over to kill the ignition.

95 EXT. ON DECK

95

It's as though they just hit a brick wall: people, supplies and gear go flying. Sarone skids across the deck, still tied to a chair, while Denise grips the rail.

95A INT. CALE'S ROOM

95A

The jolt seems to have waken Cale. His eyes flutter.

96 EXT. RIVER

96

Terri and Danny scramble out of the wheelhouse, followed by a stunned Westridge. They rush to the front rail.

They are at a point where a broad stream joins the main river. Above the stream, a waterfall cascades from under a jumble of logs, then surges over a series of terraced platforms. Rays of sunlight sprinkle through the branches. A damaged old wooden dock stands in the foreground. Behind the falls, peeking out of the jungle they see a smokestack chimney and the outline of an abandoned building. They are awed by the sight, though not by the situation.

TERRI

What is this place?

DANNY

(to himself)

The waterfall...this is too creepy.

WESTRIDGE

Stunning.

The barge has run aground in a shallow channel where a delta-like sand spit splays out from the small tributary a waterfall. On each side, broad white sand banks littered with boulders and driftwood recede to the forest tree line.

Danny surveys the damage.

DANNY

Shit. We've hit bottom. We'll have to winch it off.

Danny grabs a winch cable and begins to climb into the river.

TERRI

What're you doing? You can't go in there.

DANNY

I don't see much choice.

He nervously steps off the barge. He drags the cable through the water to a nearby boulder, but it falls a few feet short. He strains to stretch out the slack, but there's no way it's going to reach. He yells to Terri and Westridge.

(CONTINUED)

96 CONTINUED:

96

DANNY (CONT'D)
Gonna need a push or a pull here.

(CONTINUED)

96 CONTINUED:

96

TERRI

We're right there, Danny. Westridge...

WESTRIDGE

Is it absolutely necessary? I thought I'd done my bit.

TERRI

Warren, we have to do it. Just be careful, Ok?

Terri and (reluctantly) Westridge slip into the waist-deep water in front of the barge.

WESTRIDGE

The last time I was in water like this I was up all night picking leeches off my scrotum.

Terri shoots him a horrified look.

They slog to the shore and coil the ropes around their shoulders. Straining, pulling with every ounce of strength in their bodies. The barge scrapes ahead a few inches.

97 EXT. BARGE - DAY

97

Denise, eyes cold, rises slowly from the deck chair and picks up a large, serrated hunting knife, checking the edge and feeling its weight and balance. She walks toward Sarone. Her footsteps click loudly on the deckboards, and Sarone sees her coming. He prays. He looks up at her with empty eyes.

DENISE

How dare you. How dare you pray. You brought the snake. You brought the devil.

SARONE

You pray for me.

He turns and looks at her. Their eyes meet.

SARONE

Don't look at my eyes. The eyes of those you kill you will never forget. I know.

(CONTINUED)

97 CONTINUED:

97

Denise's body shakes with rage and fear. Denise lifts the knife...but cannot bring herself to kill. She looks down, defeated.

DENISE

Why? Why did you do this?

Denise sobs even harder. She drops the knife.

Sarone suddenly heaves his body up and wraps his legs around her throat in a wrestler-like scissors hold. He squeezes with all his strength.

Sarone says a PRAYER IN LATIN.

Denise's arms and legs kick and flail as her cells scream for oxygen.

98 EXT. RIVER

98

Danny, Terri and Westridge give one more heave-ho, and the barge pulls free. They are elated.

DANNY

Now it's my turn to drive.

Westridge stops and mops sweat off his head with a bandana as Terri and Danny move forward to the now drifting boat.

FROM THE SHORE, AT A DISTANCE: For a few seconds it seems just another angle on our characters returning to the boat.

(CONTINUED)

90 OMIT 90

90

91 ON THE DECK

91

Tranquil, dark. Terri walks quietly to where Sarone half sleeps. He hears her footsteps, sits up suddenly, puts his hand on the gun.

She stands there, nervous.

SARONE

What can I do for you, Miss Porter?

TERRI

Nothing. I'm sorry to bother you.

She starts to leave.

SARONE

(intrigued)

If there is something you feel you need to say....please...

Terri turns back towards him.

TERRI

I guess I owe you an apology of sorts.

SARONE

I don't understand.

She chews her thumb, nervous and sexy, before breaking down.

TERRI

I thought I could, you know, cope. But I am way over my head. The minute I saw that monster I knew. I have no business being out in the jungle. I'm just...scared. I feel so lost.

Terri stands close to him...vulnerable. Her eyes penetrating.

SARONE

You? You're not lost. You are a very strong woman, Miss Porter.

TERRI

Not compared to a man like you. I've never met anyone so...strong...vital.

She lets her body brush against his. Sarone gulps...tempted by this forbidden fruit.

(CONTINUED)

101 CONTINUED:

101

TERRI AND DANNY climb onto the boat and turn to look across the water as Westridge stands on the sandbar, still frozen in terror.

TERRI

Up, Warren! Up the rocks!

Westridge turns and moves to a jagged staircase of rocks, and begins to climb, toward the nearby WATERFALL. The MASSIVE SNAKE moves from the water, onto land, toward him; Terri and Danny yell out to the snake, trying to divert its attention, to no avail.

SARONE is free from his ropes. He looks down at Denise's lifeless body, with malevolent contempt.

102 WESTRIDGE MOVES BEHIND THE WATERFALL,

102

And we are close on his face now as he looks through the veil of water, watching the anaconda onshore. It appears to have lost sight and sense of him. He stands stock still... he begins babbling to himself...attempting to shake off the terror.

The ANACONDA flicks its tongue...also still...picks up a scent...moving now...toward Westridge...who continues to watch through the fall as the snake moves closer...Westridge has no place to move...he can only watch as the vague shape of the ANACONDA moves closer still...it is at a distance which allows Westridge ten seconds to act...

And those ten seconds vanish in half a second: the snake LUNGES FORWARD FIFTEEN FEET in the blink of an eye, its head splitting the veil of the waterfall...inches away now...

WESTRIDGE LEAPS out of the falls, and the snake turns...

103 ANGLE ON WESTRIDGE:

103

In one violent thrust the snake catches Westridge in mid-air, wrapping him in its coils.

THE DYING TREE STRAINS FROM THE WEIGHT, it's roots appearing out of the loose soil.

104 TERRI AND DANNY WATCH, FROM THE DECK, HORRIFIED...

104

Sarone approaches from behind, knife raised. He moves to attack, and Danny turns just in time to see the blade coming now toward his heart and he reaches up and grabs Sarone's wrist, stopping the knife just short.

92 CONTINUED:

Sarone snaps at the map with his teeth.

TERRI

Temper...

She walks away from him...and the others stand looking at him, and Westridge can't help but saying...

WESTRIDGE

You are really a disappointment, Mr. Sarone. A man with your talents...you could've gone far.

93 EXT. AMAZON - DAY

93

A new atmosphere has taken over the boat: a sense of freedom and joy as the crew motors downriver.

Sarone is still tied up on deck as the barge moves forward at full throttle. Denise sits nearby, still numb.

94 INT. PILOT HOUSE

94

Westridge pilots the boat with a light hand.

TERRI

Your sure you can drive this thing?

WESTRIDGE

Like driving an old Cadillac Fleetwood.

DANNY

I can't wait to get back to the city...I've been out in the boonies too damn long.

WESTRIDGE

What will you do when you return to civilization? An opera? An afternoon at the Museum perhaps? Or a meal at Le Cote Basque?

DANNY

Nah. I'm gonna have a slice, put on the Knicks and sip a cold Miller Lite.

Westridge gives Danny a wry look.

WESTRIDGE

I see...you mean borough civilization.

(CONTINUED)

Denise though Denise is obviously dead. Terri looks at Danny's terrified, contorted face...the life is being sucked out of him...she steadies herself. Aims again. Shoots.

The snake's head explodes. Blood and skull bone and brain shoot into the air. Instantly dead, the snake releases Danny and falls into the river.

Terri reaches a hand down and helps Danny onto the boat, and both look as Denise's body floats off down the river.

Terri heaves a sigh of relief and then, suddenly, Sarone appears out of nowhere and grabs the gun from Terri. He cracks a fresh shell into the chamber and levels the gun at Danny.

TERRI

No! Sarone! No!

No time for small talk now. Sarone coldly prepares to kill Danny when...Cale is there behind him, thrusting the needle of a tranquilizer canister into his back.

Sarone screams in agony as he spins around. His knees wobbly, his vision distorted, from the strong tranquilizer. He grabs Cale by the throat, squeezing hard on Cale's wound. Cale tries to push him off with what little strength he has left. He finally succeeds as the tranquilizer weakens Sarone. Cale gives Sarone a shove and then collapses. Sarone reels backwards like a drunken sailor off the boat and into the river. Danny watches as Sarone's body goes under.

107 POV - LONG SHOT OF BARGE, RIVER, AND FALLS

107

The barge looks tiny, insignificant, in the jungle next to the roaring falls. The camera pulls back to reveal a huge flicking tongue dancing in and out of the frame.

108 EXT. BARGE - DAY

108

Danny and Terri lift Cale into a hammock. Cale's body is pale and sweaty from exertion. He is semi-conscious. Terri squeezes his hand.

TERRI

Hang on, Steven. We're going to find fuel.

OMIT 109A, 110

111 EXT. SAW MILL - DAY

111

Danny limps with Terri towards the mill. A large decaying structure, partially reclaimed by the jungle. They walk past the heavily crumpled jeeps and mangled wreckage. The damage

(CONTINUED)

111 CONTINUED:

111

is bizarre, otherworldly. Danny picks up an old Springfield M-1 Carbine...a weapon used in 1924.

TERRI

What happened?

Danny and Terri exchange a look...and a shudder. They know what happened. They walk past a large incinerator, with a tall smokestack, to the front doors of the mill.

112 INT. MILL - DAY

112

Dust and filth everywhere. Danny and Terri look down the length of the mill. Massive sawblades stand silent. Shafts of grayish light penetrate the gloom. Stacks of lumber, cinder blocks, rebar, crates and other material are scattered in random heaps. The floor is littered with sawdust, scraps of wood, etc. Opposite the saw, connected by a series of fractured catwalks, are the mill offices. On the far wall stands a large mound of wood chips and discarded lumber that rises up to the second story. Everywhere they look are signs that the jungle has quickly reclaimed the property. On the floor they notice strange mounds of chalk white powder.

As they walk though the mill a massive shadow shifts ever so slightly behind them. Danny turns just as the shadow stills.

DANNY

(unnerved)

Let's get out of here.

They move back towards the front and see the old furnace, part of the massive smokestack. Next to the furnace: a stack of 55 gallon fuel drums.

Danny shuffles quickly to the drums. He wrestles on into position.

*

(CONTINUED)

112 CONTINUED:

112

Suddenly a voice, a movement from behind.

SARONE

Welcome.

Danny and Terri spin towards the voice and are met head on with the butt of a gun.

*113 OMIT

*113

114 OMIT

114 OMIT

115 INT. MILL - DAY

115

Terri and Danny sit, still unconscious, back to back in the middle of the factory floor. They are bound at the wrist by gaffers tape and appear to be sitting in the middle of a large net that has been spread on out on the floor. Sarone stands in front of them holding a bucket.

SARONE

It's time to wake up!

Sarone dumps the contents of the bucket on them. Danny and Terri wake immediately as the sticky liquid hits their faces.

DANNY

(spitting)

Ahh. Man! What is that shit?

SARONE

Monkey blood.

Terri's eyes burn into Sarone.

(CONTINUED)

115 CONTINUED:

115

TERRI

I'm going to kill you Sarone! I swear to
God. I am going to kill you.

She squirms and thrashes trying to break free.

SARONE

Don't get me upset.

Sarone bends down and scoops up a handful of the chalk white
powder. It sifts through his fingers like sand.

SARONE

Know what this is? Bones. Peoples bones.
Come out like this. Do you think this is
what the priest means when he says,
"Ashes to ashes?"

Sarone slinks off into the shadows. Leaving Danny and Terri.
Silence. The air grows still. Shadows shift against the
walls.

Suddenly Terri realizes, as Danny already has, the complete
vulnerability of their situation. They both begin to squirm
and strain against the "shackles". Together they manage to
stand.

DANNY

It's no use. This is the best tape you
can buy.

TERRI lets out an animal scream of rage and frustration.

OMIT 116, 117, 118

119 DANNY AND TERRI

119

Danny and Terri struggle to free themselves. Terri squints up at the ceiling and suddenly, it's dark as night, as if someone has just turned off the lights.

Danny looks up at the skylights. He and Terri see the silhouette of a MASSIVE ANACONDA slithering across the roof and into the building through a high window.

Terri gasps.

The snake flicks its tongue out, picking up their scent, slithering through the window and down the entire length of the wall...it keeps coming and coming, and for the first time we see its astounding size -- forty plus feet. The catwalks and ladders strain and creak under its immense weight.

The snake drops to the factory floor and moves towards the terrified pair. Danny and Terri scoot away from the snake as fast as they can, tearing and biting desperately at their bindings.

The snake comes quickly up to them, stops and rises over them preparing to strike...mouth open...dripping fangs bared...

The snake whips its tail around them, quickly loops a few times, and starts to squeeze.

TERRI
(screaming)
Sarone!

Her scream is cut off by the power of the constriction.

Sarone appears, swinging from a rope. The rope is attached to a pulley and Sarone's weight quickly pulls a large net up from the floor and around the snake. The snake, distracted and angry, thrashes violently against the net. Loosening its grip on Danny and Terri.

Sarone ties the rope down and moves forward, he raises the tranquilizer crossbow and fires. The bolt cuts the air with a hiss, hitting the snake full in. The snake hisses, a sound not of this earth --

Sarone puts down the crossbow and walks towards the snake with the large muzzle. But the snake isn't ready to go to sleep. The snake is aggravated. In one fierce movement the

(CONTINUED)

119 CONTINUED:

119

snake tosses Danny and Terri like rag dolls, shreds the netting and comes after Sarone.

Danny is badly bruised, but his arms are now free.

Sarone is amazingly calm as he loads the crossbow and fires again. This time missing -- the snake lunges at him, knocking the crossbow from his hands. Now Sarone is concerned.

Danny rips the tape off and helps Terri.

Sarone moves fast, racing up a rusty old ladder. The snake follows. Sarone is almost to the top of the ladder...the snake curling around it...climbing quickly...just as Sarone is stepping off the ladder, the full weight of the snake tears the rivets from the wall and the ladder, Sarone, and snake fall to the ground with a thunderous crash.

Sarone lands hard, but manages to get to his feet. The snake coils, preparing to strike. Sarone screams with primal rage, his arms extended as if he intends to wrestle the massive reptile. The snake strikes, meeting him head-on with an awesome impact, quickly loops Sarone's body, and begins to squeeze.

A machete, hanging from Sarone's belt, gets caught between the body of Sarone and the body of the snake, cutting into both as the snake powerfully constricts. Sarone struggles, his face bright red and bulging, blood dripping from his ears. The snake squeezes tighter, breaking bones are heard. Blood erupts from Sarone's mouth and nose. An eyeball bulges obscenely before plopping out of its socket.

Terri and Danny, now free, hide behind a stack of lumber. They watch in horror as the snake opens wide its jaws and begins to swallow Sarone head first.

120 INT. SAWMILL - DAY

120

The snake is so big his body, even when partially coiled, seems to be everywhere. The front doors are blocked by the snake. A crack in the walls to the side are blocked by the snake.

Danny and Terri run towards the front doors. The snake lays, digesting, between them and the door. A large lump, formerly Sarone, can be seen below the snakes neck. Just as it looks like they may actually make it to the door the snake smacks Danny with his tail. Danny is blown off his feet by the force. Terri helps him up.

120 CONTINUED:

120

TERRI

Keep moving. C'mon!

Danny limps as they move around a piece of machinery and try to climb up a mangle of broken pipes and vines. The snake is instantly alert to their movement, its massive tail whipping around, its tongue flicking out. Danny loses his grip and falls into a stack of rotting boxes - out of sight. The snake sees Terri continuing up. It follows.

OMIT 121, 122, 123, 124

125 INT. CORRIDOR - DAY

125

Terri climbs up the broken pipes to a small corridor. She runs down the corridor towards a larger vestibule. The snake is close behind her. Two doorways lead to a closet and another office. Terri runs into the office.

OMIT 125A, 126

127 INT. OFFICE - CONTINUOUS

127

She slams the door behind her. She relaxes for a millisecond, catching her breath, when a small snake leaps at her from above, coiling around her head. She grabs the feisty little snake, tearing it off her neck, and throws it to the floor. It slithers between some boxes.

Scanning the room -- a bookcase, a desk, a mirror on the wall, a gaping hole in the floor leading to the lower level. Through the hole she can see a rusty old boiler and the mound of wood chips. She starts to jump for the mound, hoping to climb down but stops short when she sees that the mound is crawling with "baby" anacondas. The Anaconda thumps against the door with a loud BANG. Terri jumps, then pushes the heavy desk against the door. The snake keeps bashing against it.

SUDDENLY the wall next to her caves in as the snake smashes through it and into her reflection. The mirror explodes, raining shards in the air. She backs away -- momentarily paralyzed: Her expression turns from terror to revulsion as the snake takes a moment to regurgitate Sarone's body.

(CONTINUED)

127 CONTINUED:

127

Sarone's half digested body lands at her feet. Terri backs away from the snake.

Terri jumps through the hole and drops to the floor below.

127A THE MAIN FLOOR OF THE MILL - BOILER - CONTINUOUS

127:

She lands hard. The snake is diving down after her. She runs like hell towards Danny.

•
•

TERRI
Danny! Danny!

•
•

The snake, wounded and angry, slithers after her.

•

127B OMIT

127:

127C OMIT

127:

OMIT 128

29 INT. INCINERATOR

129

Danny rolls another fuel drum into the incinerator. He's got about 4 or 5 or them there. He punctures the bottom of the drum with a pick-axe and the floor begins to fill with fuel. He looks up when he hears her.

DANNY
Over here! Hey!

Terri comes sprinting around the corner. Danny catches her.

DANNY
Whoa!

TERRI
(catching her breath)
She's protecting her nest.

Danny hears the otherworldly sound of the screaming, hissing, snake.

DANNY
(pointing to the incinerator)
We've got to get it in here. I'm gonna
barbecue the mother.

Danny has a length of rope on his shoulder.

DANNY
It can follow me. I get out the top, tie
this off, and slide down.

The snake comes towards them hissing with killing fury. Terri grabs the rope back from Danny.

TERRI
I got the legs, remember? Ain't nothin
to it...

DANNY
But to do it.

Danny reaches for her, touches her shoulder, she smiles...he wants to say something...but there's no time. The snake starts to move towards them. Danny dives behinds some boxes. Terri runs into the incinerator. Danny watches as the snake follows her.

OMIT 130, 131, 132, 133, 134, 135

136 INT. SMOKESTACK- DAY

136

Terri hangs on the lower rungs waiting for, what seems like a lifetime, the snake to ooze in and locate her.

(CONTINUED)

109B CONTINUED:

109B

TERRI

Any extremely large reptiles?

Danny gives her a look.

DANNY

You don't believe Sarone's story?

TERRI

He was right about the guardian snake.
This looks like a lake...

Several leaky fuel drums bob on the tranquil surface of the water.

TERRI

Poisoned waters.

DANNY

Look. We need fuel, drinking water.

Terri steers towards the dock.

TERRI

Ok. Let's go. Let's just be careful.

OMIT 110

.1 EXT. SAW MILL - DAY

111

Danny limps with Terri toward the mill. They walk past the heavily crumpled jeeps and mangled wreckage. The damage is bizarre, otherworldly.

TERRI

Jesus...what happened?

Danny and Terri exchange a look, and a shudder. They know what happened.

Terri walks past a large incinerator, with a tall smokestack, to the front doors of the mill.

112 INT. MILL - DAY

112

Dust and filth everywhere. Danny and Terri look down the length of the mill. Massive sawblades stand silent. Shafts of grayish light penetrate the gloom. Stacks of lumber, cinder blocks, rebar, crates, and other material are scattered in random heaps. The floor is littered with sawdust, scraps of wood, metal bindings, etc. Opposite the saw, connected by a series of fractured catwalks, are the deserted mill offices. Everywhere they look are signs that the jungle has quickly reclaimed the property.

(CONTINUED)

As they walk through the mill a massive shadow shifts ever so slightly behind them. Danny turns just as the shadow stills; he sees a defunct telephone on the wall next to a faded Playboy centerfold. Terri picks up the phone and puts it to her ear.

DANNY

Didn't pay their bill.

They walk towards the back of the building and stop short when they see a large wood pulp mountain made up of rotted scraps and discards on the back wall. The mountain blocks any doors or windows in the back.

DANNY (CONT'D)

What the?

Danny looks at the pulp mountain and it seems to be alive. It is actually moving. It only takes a heartbeat for them to realize that the wood pulp is swarmed by living anacondas that squirm and writhe. They are young, no longer than six feet, nesting in the pulp.

TERRI

Babies.

DANNY

(unnerved)

Whatever. Let's get out of here.

They move back towards the front and see an old incinerator furnace, part of the massive chimney that rises out of the mill. Next to the furnace: a stack of 55 gallon fuel drums.

Danny shuffles quickly to a stack of fuel drums against the wall. He wrestles one of the heavy drums into position.

DANNY (CONT'D)

Here we go.

TERRI

Let's get them to the boat.

Danny looks down at his leg. The exertion has opened his wound.

DANNY

Oh man.

Terri notices. She takes off her shirt (she wears a T-shirt beneath) and expertly ties a tourniquet around his wound. The flow is stopped.

(CONTINUED)

112 CONTINUED: (2)

112

DANNY (CONT'D)

Hey. You go to jungle survival school or something?

TERRI

Nah. I saw a guy do it on the subway.

They tip a drum on its side and roll it towards the door.

113 EXT. MILL - DAY

113

They come out of the building with the fuel drum and immediately see something unsettling:

The Boat has drifted away from the dock to the opposite shore, a couple hundred feet upstream, where it sways in the current, caught in a tangle of overhanging tree limbs.

DANNY

I set the anchor...

Terri runs towards the river. Danny jogs, limping, after her.

Danny reaches her and they stand, next to a clump of trees, watching the boat drift. The sudden horrible reality of the situation becomes clear.

DANNY

(hoarse whisper)

Sarone!

Suddenly a voice, a movement from behind.

SARONE

No need to be discreet.

Danny and Terri spin towards the voice and are met head on with the butt of a rifle.

CUT TO BLACK:

OMIT 114

FADE UP:

115 INT. MILL - DAY

115

Terri and Danny sit, still unconscious, back to back in the middle of the factory floor. They are bound ankle and wrist by gaffers tape and appear to be sitting in the middle of a large net that has been spread on out on the floor. Sarone stands in front of them holding a bucket.

(CONTINUED)

149 CONTINUED:

149

Danny smiles with relief as he pumps fuel from the drum into the barge's fuel tank. Cale rests, conscious, in a hammock by the pilot house.

TERRI

Professor.

CALE

Miss Flores, you're a mess. What happened to you?

She takes his hand...gives it a tender kiss. He looks at her. Smiles. His breathing is regular.

(CONTINUED)

149 CONTINUED:

149

Cale's hammock begins to swing gently as the barge motors on. Cale looks out into the jungle. Suddenly something catches his eye...shapes are emerging from the jungle. One is well-lit by the sun...definitely a member of the Shirishama tribe. Cale sees them and smiles, emotional. Terri sees a tear roll down his face.

TERRI

Steven? What is it?

Off his look, Terri looks up and sees the Shirishama.

TERRI

Hey Danny...

DANNY

(comes down from pilot house)

I'll get the camera.

She starts to move into action, but Cale grabs her hand....stopping her.

CALE

No. Some things are better left alone.

She looks at him, understanding. She turns to look at Danny, he stops. Cale turns and waves to the tribe. The tribesmen smile and return the greeting as the barge drifts slowly past... the figures slowly blending back into the jungle.

(CONTINUED)

149 CONTINUED:

149

149A OMIT

149i

149B EXT. RIVER - SUNSET

149i

The barge turns into the bigger river and heads into the sunset.

FADE TO BLACK:

(CONTINUED)

The snake flicks its tongue out, picking up their scent, slithering through the window and down the entire length of the wall...it keeps coming and coming, and for the first time we see its astounding size -- forty plus feet. The catwalks and ladders strain and creak under its immense weight.

The snake drops to the factory floor and moves towards the terrified pair. Danny and Terri scoot away from the snake as fast as they can, tearing and biting desperately at their bindings.

The snake comes quickly up to them, stops and rises over them preparing to strike...mouth open...dripping fangs bared...

The snake lunges forward with blinding speed. Danny and Terri attempt to roll out of the way but the snake scoots towards them, quickly coils around both of them, and starts to squeeze.

TERRI
(screaming)
Sarone!

Her scream is cut off by the power of the constriction.

Sarone appears, swinging from a rope. The rope is attached to a pulley and Sarone's weight quickly pulls a large net up from the floor and around the snake. The snake, distracted and angry, thrashes violently against the net. Loosening its grip on Danny and Terri.

Sarone ties the rope down and moves forward, he raises the tranquilizer crossbow and fires. The bolt cuts the air with a hiss, hitting the snake full in. The snake hisses, a sound not of this earth --

SARONE
(shouting back)
Who's the strongest now?

Sarone puts down the crossbow and walks towards the snake with the large muzzle. But the snake isn't ready to go to sleep. The snake is aggravated. In one fierce movement the snake tosses Danny and Terri like rag dolls, shreds the netting and comes after Sarone.

Danny is badly bruised, but his arms are now free.

SARONE (CONT'D)
Another dose, eh?

Sarone is amazingly calm as he loads the crossbow and fires again. This time missing -- the snake lunges at him, knocking the crossbow from his hands. Now Sarone is concerned.

(CONTINUED)

119 CONTINUED: (2)

119

Danny rips the tape off his legs and helps Terri.

Sarone moves fast, racing up a rusty old ladder. The snake follows. Sarone is almost to the top of the ladder...the snake curling around it...climbing quickly...just as Sarone is stepping off the ladder, the full weight of the snake tears the rivets from the wall and the ladder, Sarone, and snake fall to the ground with a thunderous crash.

Sarone lands hard, but manages to get to his feet. The snake coils, preparing to strike. Sarone screams with primal rage, his arms extended as if he intends to wrestle the massive reptile. The snake strikes, meeting him head-on with an awesome impact, quickly loops Sarone's body, and begins to squeeze.

A machete, hanging from Sarone's belt, gets caught between the body of Sarone and the body of the snake, cutting into both as the snake powerfully constricts. Sarone struggles, his face bright red and bulging, blood dripping from his ears. The snake squeezes tighter, breaking bones are heard. Blood erupts from Sarone's mouth and nose. An eyeball bulges obscenely before plopping out of its socket.

Terri and Danny, now free, hide behind a stack of lumber. They watch in horror as the snake opens wide its jaws and begins to swallow Sarone head first.

0 INT. SAWMILL - DAY

120

Danny and Terri creep quietly towards the front doors. The snake lays still, digesting, between them and the door. A large lump, formerly Sarone, can be seen below the snakes neck. They sneak around a piece of machinery and the snake is instantly alert to their movement, its massive tail whipping around, its tongue flicking out.

The snake is so big his body, even when partially coiled, seems to be everywhere. The front doors are blocked by the snake. A crack in the walls to the side are blocked by the snake. Danny and Terri look over behind them and see the pulp mound full of writhing anacondas. No way they're climbing over that to get out. They duck back into the shadows.

DANNY

Ok. Ok. We gotta get a grip.

Terri looks around.

TERRI

Do you think that tranquilizer worked?

(CONTINUED)

120 CONTINUED:

DANNY

Yeah...like half a beer to you and me.

TERRI

Maybe he's done?

DANNY

You think he won't snack between meals?

TERRI

I don't know. We're trapped.

They exchange a look.

DANNY

Ok...How do we kill it?

Terri looks up to the second floor.

TERRI

Maybe there's something up there.

Danny looks around and sees the answer: the fuel drums.

DANNY (CONT'D)

We burn it. You check out the office.
I'll try to figure this out.

OMIT 121, 122, 123, 124

125 INT. OUTER OFFICE - DAY

125

Terri walks quietly down the corridor and into the small outer office. She begins to search the decrepit office. She's momentarily startled when she sees her reflection in a large, dirty mirror. She finds a length of rope coiled in the corner. She ducks down to pick it up and, at exactly the same moment, the snake comes smashing in through the window attacking the mirror with awesome power.

The mirror explodes. The snake is momentarily stunned. Terri runs into the next office. She slams the door after her.

OMIT 126

127 INT. INNER OFFICE - DAY

127

She slams the door behind her. Barely able to catch her breath, before a small snake leaps at her from above, coiling around her head. She grabs the feisty little snake, tearing it off her neck, and throws it to the floor. It slithers between some boxes.

(CONTINUED)

127 CONTINUED:

Scanning the room -- a bookcase, a desk. She starts to rifle through the drawers. First drawer -- nothing. Second drawer -- junk, paper, nothing useful. Third drawer -- smashes to the floor -- a hammer. She reaches for it and at that moment the SOUND OF POUNDING against the door. She pushes the heavy desk against the door. The snake keeps bashing against it.

SUDDENLY the wall next to her caves in as the snake smashes through it inches from her head. She backs away -- momentarily paralyzed: Her expression turns from terror to revulsion as the snake takes a moment to regurgitate Sarone's body.

She vaults through the window back into the main room. The snake is quick on her trail.

127A BOILER

127A

There is no other escape route. She's trapped. Spying an old heavy metal boiler nearby, she opens the small door and climbs in, shutting herself inside.

127B INT. BOILER

127B

Terri waits in the boiler, listening. Sounds come from the other side of the room. All she can see is the ceiling above her through the vent blades. A SUBTLE SHADOW moves across the ceiling...then disappears. She looks relieved, and this relief lasts for perhaps half a second before the SNAKE'S MASSIVE HEAD comes into view. The snake stares straight at her, its fangs bared, its tongue flicking in and out.

127C INT. MAIN ROOM - CONTINUOUS

127C

THE SNAKE COILS WITH BLINDING SPEED around the boiler, the heavy metal beginning to collapse like an aluminum beer can, closing around Terri. The rivets pop off and the bottom of the boiler starts to come loose. The snake tries to LUNGE its head into the boiler, its jaws snapping inches away from Terri's face. But the opening of the grate is too small for the snake's current width. Terri struggles to close the spinning vent, but it has rusted. So...

The snake rears back and CONTRACTS ITS MUSCLES...becoming skinnier before our eyes. It lunges again, jaws open, foot-long tongue lashing out, inches from Terri. She doesn't even think before smashing the vent with the hammer, spinning it closed and SLICING OFF THE SNAKE'S TONGUE -- using the vent as a spinning guillotine.

Screaming with pain, the snake retreats...

(CONTINUED)

127C CONTINUED:

127C

Terri drops out of the bottom of the boiler and runs like hell through the splintered doorway, through the office (where she stumbles over Sarone's partially digested corpse), through the front room.

The snake, wounded and angry, slithers after her.

OMIT 128

129 INT. INCINERATOR

129

Danny rolls another fuel drum into the incinerator. He's got about 4 or 5 or them there. He looks up the smokestack and sees a series of rungs leading to the top.

Terri comes sprinting around the corner. Danny catches her.

DANNY

Whoa!

TERRI

(catching her breath)

It's coming.

Danny hears the otherworldly sound of the screaming, hissing, snake.

DANNY

(pointing to the incinerator)

We've got to get it in here. Give me that rope.

Danny grabs the rope from her shoulder.

DANNY

It can follow me in.

The snake comes towards them hissing with killing fury. Terri grabs the rope back from Danny.

TERRI

I got the legs, remember? You just do your part.

Danny reaches for her, touches her shoulder, she smiles...he wants to say something...but there's no time. The snake starts to move towards them. Danny dives behinds some boxes. Terri runs into the incinerator. Danny watches as the snake follows her.

OMIT 130, 131, 132, 133, 134, 135

136 INT. SMOKESTACK- DAY

136

Terri hangs on the lower rungs waiting for, what seems like a lifetime, the snake to ooze in and locate her.

TERRI

(screaming)

Danny! This had better fucking work!

She begins climbing up the smokestack rungs, filthy with soot. The coiled rope around her shoulder, the anaconda at her heels.

137 INCINERATOR DOOR

137

Danny watches as the anaconda disappears inside the furnace. He immediately begins to roll one of the fuel drums into the incinerator.

DANNY

Gonna barbecue the mother...

138 INT. SMOKESTACK

138

Terri furiously pulls herself through the dark brick tunnel. Some of the metal rungs are loose and her feet slip and dangle momentarily before she pulls herself, hand over hand, up and up. Her face has a look of fierce determination.

- 139 DANNY

139

Danny floods the incinerator floor with fuel. Several drums stand open in the pool of combustible fluid. Danny dunks a short length of canvas strapping into the fuel. He then rolls the length outside: a makeshift fuse. He reaches in his pocket for his matches. They are soggy with monkey blood.

DANNY

Shit!

140 EXT. SMOKESTACK

140

Terri finally reaches the top and emerges from the smokestack. She pulls herself onto the rim's edge. She balances there as the anaconda struggles to writhe out of the narrow opening at her feet.

She takes the rope and ties it securely to the top rung, yanking it to test its strength. She tosses it over the edge, but can't see if it reaches the ground below.

141 EXT. SMOKESTACK

141

The snake is trying to force his head through the narrow opening, and the bricks are beginning to give way....

142 INCINERATOR - CONTINUOUS

142

Danny is trying, but the matches are damp and will not light. Panicked, he tries to strike one after the other, but there is no fire.

143 EXT. SMOKESTACK

143

The anaconda is thrashing in the throat of the smokestack, snapping at Terri and lashing its stubby, bloody tongue. Terri loses her balance and falls. She lands over the top of the smokestack...her torso suspended temptingly in front of the snake. The snake lunges at her and she throws her body over the edge.

Terri is hanging by her fingers from the rim, fifty feet above the ground. She tries to shimmy along toward the rungs and rope.

144 INCINERATOR

144

Danny is in stark desperation. He has one match left. He blows on it, blows on the edge of the matchbox. He closes his eyes and strikes the match.

It lights.

145 TERRI

145

Terri has almost reached the rungs and rope, but the anaconda is literally breaking apart the smokestack bricks. The bricks she's holding on to give way and Terri makes a mad lunge for the rope. She starts to slide down it.

146 DANNY

146

Carefully protecting the flame, Danny delicately places the match in the fuel. The fuel greedily ignites.

147 TERRI

147

Terri swings wildly from the end of the rope about twenty feet from the ground. Danny runs under her.

DANNY

It's gonna blow! Jump!

(CONTINUED)

147 CONTINUED:

147

Terri lets go. She drops about 20 feet into the bushes. Danny runs to her and helps her up. They both sprint towards the river as the fuel drums EXPLODE.

Flames roar up the smokestack like a rocket booster. The brick walls bulge and explode and both Danny and Terri are sent flying from the force of the shock wave. Danny lands in the brush and Terri splashes into the river.

148 ANGLE:

148

Fire shoots out the top hundreds of feet into the air before the smokestack itself disintegrates in a hail of bricks.

The entire four-story length of the anaconda momentarily suspends vertically in mid-air, engulfed in fire.

The burning anaconda falls to the ground, twisting in pain, ten feet from Danny. With great effort the snake rears back, opens its mouth to the sky, and lets out a deafening hiss of agony. Danny is frozen in terror as he watches the snake exhale flames like a dragon.

The anaconda slides into the water, dousing the flames and causing patches of oil to burn on the water's surface.

Terri stands trapped in the water as the anaconda appears to move straight towards her. The water swirls violently around her...then stops.

Terri holds her breath until...the lifeless snake floats to the surface. Terri's legs are tangled in the dead snake. She pushes the snake away and runs to the shore.

Danny runs to meet her and they embrace.

DANNY

You ok?

TERRI

Maybe.

DANNY

Yeah. Me too.

149 EXT. BOAT - DAY

149

A makeshift raft is anchored alongside the boat.

Danny smiles with relief as he pumps fuel from the drum into the barge's fuel tank.

(CONTINUED)

149 CONTINUED:

149

Terri sticks her head out of the pilot house.

DANNY
She's full.

Terri cranks the starter and the engine rumbles to life.
Danny caps the tank and climbs up to the pilot house as Terri
moves the barge into the river's current.

149A INT. PILOT HOUSE - CONTINUOUS

149A

DANNY (CONT'D)
I want a shower, some food, and the first
plane outta here.

TERRI
We can stop for a snakeburger on the way.
Danny shudders.

DANNY
You think you're funny don't you?
Suddenly a flock of brightly colored parrots flies across the
river and around the barge.

CALE (O.S.)
Beautiful.

Terri and Danny turn and see Cale leaning against the door.

TERRI
Steven!

Danny grabs a chair and they help Cale sit down.

CALE
I was getting lonely.

Terri holds his hand tenderly.

DANNY
Well we had, you know, some business to
take care of.

CALE
Where is everybody?

TERRI
Long story.

(CONTINUED)

DANNY

Yeah. We'll fill you in on the way home.

CALE

I'm ready to go home.

TERRI

Me too.

Terri smiles at him. Her expression changes as she sees something along the shore.

TERRI

Look!

She points to the shore where shapes are emerging from the jungle. One is well-lit by the sun...definitely a member of the Shirishama tribe. Cale's face lights up as he witnesses something he never thought he'd see. Danny instinctively reaches for his camera and starts to roll film.

Terri reaches over and shuts the camera off.

DANNY

Hey! What?

TERRI

Sarone was right. We've got no business being here. This is not our world.

Cale waves to the tribe. The tribesmen smile and return the greeting as the barge drifts slowly past...the figures slowly blending back into the jungle.

FADE TO BLACK:

THE END